

February 2003
Vol. 6, No. 4

Special Report: Large-Format Theaters in 2002 *Ghosts* Shown in NY, LA

In last year's Theater Report (LFX, February 2002) we noted that new LF theater building had declined for the previous two years, but said we expected a "moderate recovery in 2002." Unfortunately, this has not come to pass. In fact, 2002's net gain of only 11 theaters was the lowest since 1989, when 9 new theaters opened.

Between Jan. 1 and Dec. 31, 2002, 22 new theaters opened (well below the average of 28 for the last decade) and 11 theaters closed. Added to the previous total of 350 theaters worldwide, this net increase of 11 theaters means that the total LF theater inventory grew by only 3.1% over the previous year. This is the lowest rate of growth since the first permanent IMAX® theater was built in 1971, excluding three years in the industry's first decade in which no new theaters opened.

Last year was the third straight year of declining growth in LF theater building following the boom of the late 1990s. Imax Corporation's rapid expansion into North American commercial multiplexes ground to a halt in mid-2000 when most of the major cinema chains ran into serious financial difficulties and almost half filed for bankruptcy. This meltdown sent

shock waves through the LF industry as Imax's share price lost 90% of its value in less than six months and plans to sell the company were scrapped.

The company and the industry have struggled to regain ground since then, with moderate success. Imax has sold new systems in Eastern Europe, Asia, and South America, although North American

| Table 1 LF Theaters in 2002 | | | |
|-----------------------------|-----------|-----------|-----------|
| | Opened | Closed | Net |
| Commercial | 5 | 7 | -2 |
| Multiplex | 9 | 1 | 8 |
| Theme Park | 0 | 0 | 0 |
| Institutional | 8 | 3 | 5 |
| Total | 22 | 11 | 11 |

signings have been few and far between.

The 2002 breakdown is as follows:

Table 2 on page 6 provides a more detailed breakdown by regions and formats, comparing 2001 and 2002.

The Asia/Pacific region lost more theaters than it gained, dropping from 99 to 96. This count includes the closing of the **Hotaka IMAX Theatre** in Nagano that is officially said to be temporary, but does not include the expected closure of the **Brisbane IMAX Theatre** in Australia this month (see *The Biz*, page 4).

South America was unchanged, and Africa and the Middle East gained only one theater each.

Europe added two theaters (3.6%) and North America gained ten, for a 5.4% jump.

The most noteworthy fact is that 2002 saw no net increase in the worldwide number of 15/70 systems. Eleven new 15/70 theaters opened and one converted to 15/70 (all IMAX), but nine closed

(See **THEATERS** on page 6)

In mid-January Buena Vista Pictures Distribution hosted screenings of James Cameron's *Ghosts of the Abyss* in New York and Los Angeles for selected LF and conventional film industry bookers. The events consisted of a 3D HD video screening of a rough cut of the hour-long feature, followed by a 15/70 presentation of the first 15 or 20 minutes. The **Loews Lincoln Square IMAX Theatre** hosted the New York event, attended by about 65 people. The L.A. screenings were held at Cameron's **Lightstorm Entertainment** offices for the HD, and **Imax Corporation's** screening room for the 15/70 footage. About 22 people were present.

Attendees who spoke to LFX were largely positive about the film's storyline and imagery. The film uses CGI to superimpose scenes of the *Titanic's* interior as it was in its original glory on present-day

(See **BIZ** on page 4)

LFX site adds interactive search

The LF Examiner's Web site, www.lfexaminer.com, has been upgraded to offer interactive searches on LF films, theaters, and companies. Users can now construct custom queries of LFX's extensive database to answer virtually any question about the LF world.

This upgrade gives you complete access to the same data we use to report on the worldwide LF industry. What films are distributed in 8/70? How many 15/70 theaters are there in Asia? What production companies are located in Germany? Just click on the Search button on the left side of the screen, and all will be revealed.

This new service is completely free.

We welcome comments and suggestions for additional services, as well as any corrections or updates to our existing data.

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Founded 1997 as MaxImage!

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by Marty Shindler

HD in the Digital Decade

Perhaps it is because I live and work in L.A. that I have attend-
ed what seems an inordinate number
of technology-related conferences in
the past few months. These have
included Digital Video Expo, iHolly-
wood Forum's Digital Studio Sum-
mit, Quantel's GenerationQ-The
Next Generation, Entertainment
Asset Management, and HDExp.

It is clear that we are deep into a
challenging technological era. Bill
Gates and others have said that this
will be the Digital Decade, not the
1990s. They are right.

Oh, sure, digital technology has
been around for some time. But as
with many technologies, it takes a
long time before many aspects are
commonly accepted in the broad
marketplace.

Of particular note is high defini-
tion. Mark Cuban, chairman of
HDNet, the first all-HD national TV
network, said in his keynote address
at Digital Studio Summit stated that
"prices on HDTV sets are dropping 2
to 5 percent per month." Cuban
indicated added that content of al-
most any kind is welcome, knowing
that when people see the way it looks
on their neighbors' sets, they will
want one, too. Cuban is ready with a
range of programs on his HDNet, but
is on a continual hunt looking for
more.

We need to be ready for the effects
of HD on the LF business, both posi-
tive and negative. Several LF organi-
zations are leading the way. Let's look
at a few.

Discovery Pictures

Discovery Pictures has converted
its three LF films, *Africa's Elephant
Kingdom*, *The Human Body*, and
Wildfire to HD. I saw parts of the
converted *Africa's Elephant Kingdom*
on a monitor at **Crest National** in
Hollywood. The results were spectac-
ular: clear, crisp, and with great color.
I only wish I could have seen it on a

Shindler's Site

larger display.

Discovery is leading the way in
converting its films. Yes, it does need
programming for its HD cable chan-
nel, so the ancillary revenue from
these existing products is probably
minimal. But in an industry that has
been slow to recognize and exploit
the home entertainment and TV
markets, Discovery's lead role in this
new direction is important.

Discovery's HD channel and oth-
ers, such as HDNet, will provide new
opportunities for maximizing revenue
from LF films,.

Regal Entertainment Group

Regal is installing digital projectors
and high-speed networks in its thea-
ters, including all of its California
locations, according to a recent *Los
Angeles Times* article. Initially, the
system will be used for shorts and
commercials before the feature film
program. Ultimately, the network
and more advanced digital cinema
projectors will begin replacing con-
ventional film distribution.

Regal will also be showing **James
Cameron's *Ghosts of the Abyss*** in
about 150 of its theaters, in a 35mm
over/under 3D version. These ven-
ues, in markets that have no LF book-
ings of the film, may provide the
right opportunity to enhance the
revenue stream for some films, even
if for a relatively short booking. The
converted film would thus be ready
for subsequent distribution windows
and their revenue streams.

Ghosts of the Abyss will most likely
not be a traditional LF documentary,
a format which generally does not
play well in the commercial LF set-
tings. If commercial theaters attracted
an educational crowd, wouldn't they
have done so a long time ago? But
Ghosts promises to be more, with
what I anticipate will be compelling
content in HD 3D. With the built-in
Cameron cachet and a focused Dis-
ney marketing campaign, the film
may well attract a diverse audience.

While *Ghosts of the Abyss* may be
the exception rather than the rule, a
month on 150 additional screens
may be a boon to the LF industry.
Makers of 3D films should benefit

from having more screens on which
to book their films. Lower costs to
enter the exhibition market could
form the wave of the future for LF
films.

Cameron's film was shot digitally
and probably remained in the digital
domain through the post production
process. As such, it is one of a hand-
ful of films, 35mm or LF, that have
used digital technologies from start to
finish. As Cameron begins work on
his next documentary about the sink-
ing of the *Prestige*, it will be interest-
ing to use *Ghosts of the Abyss* as a
benchmark in comparing how the
technology evolves between the two
productions.

I recently saw the 15/70 trailer for
Ghosts of the Abyss on the front end of
The Lion King. To my eye, it looked
great. And as the tools to blow up
HD to 15/70 and 8/70 continue to
be fine-tuned, quality will only in-
crease, to the benefit of LF theaters
and producers.

nWave Pictures

nWave recently participated in an
open house at LA Center Studios
that was attended by one of the larg-
est gatherings of LF industry folks
outside of an LFCA or GSTA event.
A large contingent from the themed

(See **SHINDLER** on page 3)

**R
CORRECTIONS**

In our coverage of the JSTC 2002
conference in the January 2003 issue,
we gave an incorrect translation for
the film *Kirameki-no-nakade*. The cor-
rect title is *Glittering in Sunshine*.

On page 4 of the same issue, the
chart of the volume of Imax Corpora-
tion share trading included two incor-
rect numbers. Two off-the-chart peaks
in May 2002 should have been la-
beled "1,344,500" and "1,304,200"
respectively.

The photo credit for the picture on
page 28 of the January edition was
incorrect. It should have read "SBK
Pictures."

Euromax Voices Opposition to IMAX's DMR Process

by Alison Roden

Anger — at **Imax Corporation's** plans — and fear — for the long-term survival of the LF industry — were the watchwords at the December **Euromax** meeting in Vienna. Members had the opportunity to visit the new **IMAX Vienna** cinema and admire its excellent facilities and beautiful auditorium. Cinema owner **Alfred Gelbmann** worked tirelessly with staffers **Elfi Neidl** and **Barbara Blohberger** to ensure that all aspects of the visit went smoothly. Highlights of the meeting included screenings of rough cuts of *Bugs!* and *Top Speed*, demonstrations of the innovative interactive Xlarge game that the cinema has developed, and a chilly visit to one of Vienna's Christmas markets, where copious mugs of hot *gluhwein* offered protection against the cold.

Imax's plans for Europe

The business meeting of Euromax members was primarily taken up with a lengthy and wide-ranging discussion with representatives from Imax. Though the discussions underlined the differences that exist between the needs of the European theater network and the commercial priorities of Imax Corporation, the initiative for debate was a positive one. Co-CEO **Bradley Wechsler**, accompanied by **Larry O'Reilly**, **Patrice Rochas**, **Thomas Wyss**, and new European sales representative **David Brower**, spent over two hours in discussions with members.

Wechsler's presence was sparked by the rocky reception given to O'Reilly at the

July 2002 Euromax meeting, in which it was apparent that the company's relationship with its European customers had deteriorated dramatically. (Germany in particular has seen increasing levels of litigation between Imax and its customers in recent years.)



Alison Roden

I opened the December meeting by thanking Imax for seeking this opportunity for dialogue, whilst reiterating members' concerns regarding Imax's DMR™ repurposing technology and other matters.

Wechsler began by acknowledging those concerns, and stressing the company's desire to build stronger relationships with operators, and to develop greater support for the network. Admitting that "Imax

Corporation cannot succeed if the Imax theater network does not succeed," he summarised the various changes experienced by the company in the past year, and offered an optimistic prognosis. Key to improved performance will be "strong new product" (*The Lion King*, *Ghosts of the Abyss*, and *Young Black Stallion* were mentioned) and Imax's proposed joint PR initiative with European cinemas, improving brand awareness in key territories.

Opposition to DMR

As the meeting was opened to the floor, members expressed concern that the "classic" film product seems to have no place in Imax's view of the future. **Dieter Buchwald**, of the **Discovery IMAX Theatre** in Berlin, condemned the practice, by some cinemas, of screening 35mm films on their IMAX screens with no disclaimer, which he said produces confusion amongst the public over formats. **Elmar Elmiger**, from the Swiss Transport Museum in Lucerne, commented that DMR will add to this confusion, and asked how Imax Corporation will address opposition to the technology from European operators.

Wechsler responded that Imax condemns 35mm screenings, believing they damage the IMAX brand, but believes that DMR will enhance public appreciation of the format. Whilst stating that Imax "does not want to build DMR at the expense of existing members," Wechsler was clear that Imax will push the technology to trial, and prove its success in the European market.

(See **EUROMAX** on page 12)

(from **SHINDLER** on page 2)

entertainment industry allowed for great networking and lively discussion. Production challenges in themed entertainment are equal to or greater than those of LF production.

nWave presented approximately 9½ minutes of *PandaVision*, a 14-minute attraction film in HD3D made for the Aquarium of the Pacific in Long Beach. According to **Charlotte Huggins**, *SOS Planet* is a complementary piece to *Panda-*

Vision. The excerpt was shown in a temporary setup in the studio's auditorium. Despite a few relatively minor flaws in the presentation (due to the temporary setup), the images looked great.

An effective implementation of *PandaVision* in Long Beach might lead other institutions to develop similar HD theaters that would be less expensive to build and operate than traditional LF theaters.

This digital decade will provide both opportunities and challenges. The results

may not be measured right away, but there is no turning back. We are about to be immersed in the digital decade, but unlike the *Titanic*, we will not sink.

Marty Shindler is CEO of The Shindler Perspective, Inc. an organization specializing in providing a business perspective to creative, technology, and emerging companies. Marty may be reached at Marty@iShindler.com. Visit the firm's web site at iShindler.com.

THE BIZ

DEALS

(from **BIZ** on page 1)

images of the wreck shot from remotely operated vehicles and submersibles. Actor **Bill Paxton** serves as a stand-in for the audience, asking Cameron about the ship, its fate, and the technology used to visit and film the wreck site.

Lylle Breier, B.V.'s senior vice president for worldwide special events, presented the film and outlined the lease terms, which are essentially the same as Disney's previous LF offerings: in return for approximately 50% of the box office, theaters get a free print and local marketing support. While not requiring exclusivity, as Disney had with *Fantasia/2000*, the company asked LF exhibitors to propose show schedules that would be the basis for further discussions. Lease rates and minimum number of weekly shows will decrease as the run progresses.

One new wrinkle in the deal is Disney's interest in selling advance and group tick-

ets centrally through its toll-free phone lines. This rankled some institutional theaters because Disney is refusing to sell combination tickets (film plus museum) through this service. At least one museum rep told *LFX* that this will confuse and inconvenience visitors and lead to loss of income. Another touchy point was Disney's insistence that theaters that book the film turn over their mailing lists to the Mouse for direct marketing, regardless of existing privacy policies.

The film is not being offered to 2D LF theaters, thus excluding some aquariums that reportedly were interested. Nor was it offered to the **California Science Center**, which is 3D capable and opens a *Titanic* exhibit this month. Disney had no comment about the reasons for that decision.

Ghosts of the Abyss will premiere on April 11 in LF theaters as well as in a number of conventional theaters in a 35mm 3D version. This is a single-strip process that splits the standard 4-perf 35mm frame into two for the left- and right-eye views and uses a special optical system to project the two images through polarized filters. Existing 35mm projectors can be used with the addition of the lens system and a silver screen at a cost of several thousand dollars per screen.

LF theaters were told that if they booked *Ghosts*, it would not be offered to 35mm theaters in their market, although the precise range of "their market" was not defined.

At an hour long, the film appears to be a compromise between the standard lengths of LF and 35mm features. At least one LF booker told *LFX* it seemed longer than it needed to be. Films much longer than 45 or 50 minutes break a long-standing preference of institutional theaters to start shows on the hour, but this will probably not be a major obstacle in the case of a film with Cameron's name on it.

On the other hand, an hour-long documentary may not be as easy a sell to commercial 35mm theaters. Will multiplex audiences be interested in a non-fiction

film that is substantially shorter than the briefest Hollywood films? Considering the hardware investment required, how many 35mm bookings can it win? **Regal Entertainment Group** is owned by Denver billionaire **Philip Anschutz**, founder of **Walden Media** and a backer of *Ghosts*, who can presumably direct his theaters to install the 3D equipment upgrades. A Disney official has told *LFX* that many other chains have expressed interest and that the film will run in "all major media markets," but declined to predict how many non-LF screens will run the film.

Brisbane may not lose IMAX

Australia's **IMAX Theatre Brisbane**, which has been dark since December, may be purchased by the **South Bank Corporation**, an agency of the Queensland government. The theater's operator, **World's Biggest Screen Pty. Ltd.**, which manages the IMAX theaters in Sydney and Melbourne for owner **MTM Entertainment Trust**, had announced last year that it would close the poorly performing four-year-old Brisbane screen in January (see *The Biz*, *LFX* November 2002). WBS agreed to keep the theater open until Feb. 21 as part of the negotiations to sell the building to South Bank.

If the deal goes through, South Bank would have to strike a new lease deal with **Imax Corporation** to continue operating it as an IMAX theater, or it might convert the space to a conventional cinema or retail shops.

If the sale is not concluded, WBS will close the theater on Feb. 21. The South Bank board will meet on Feb. 20 to decide. A South Bank spokesperson said that the corporation would probably not hold the property long term, but would sell it to a developer "once we got the mix working and bedded down."

The 575-seat 3D theater opened in January 1999, but ran into financial difficulties after the first year or two. Management claimed that the city of Brisbane, with a population of 1.5 million, is not large enough to support the theater.



Ghosts of the Abyss director James Cameron.

THE BIZ

DEALS

SimEx ride on Long Island

SimEx/Iwerks has opened a Virtual Voyages motion simulator at the **Cradle of Aviation Museum** in Garden City, NY. The 30-seat shuttle simulator will run SimEx's 15-minute *Mars Mission* program.

The museum opened in May 2002 with a collection of 70 air- and spacecraft and an IMAX Dome theater.

Moody upgrades Cinemark debt

Moody's Investor Service has upgraded its ratings of the debt securities of **Cinemark USA, Inc.**, the fourth-largest theater chain in the U.S., which operates over 2,200 35mm screens and five IMAX theaters. The company's Senior Implied Rating was raised from B2 to B1, its Senior Unsecured Issuer Rating was upgraded from B3 to B2, and the Rating Outlook was changed from Stable to Positive.

Moody's cited three reasons for the improvement in outlook, saying Cinemark has exceeded operating performance expectations, has scaled back capital expenditures on new theaters, which should generate free cash flow, and has "demonstrated a commitment to balancing growth opportunities against its goals of further reducing leverage and enhancing financial flexibility."

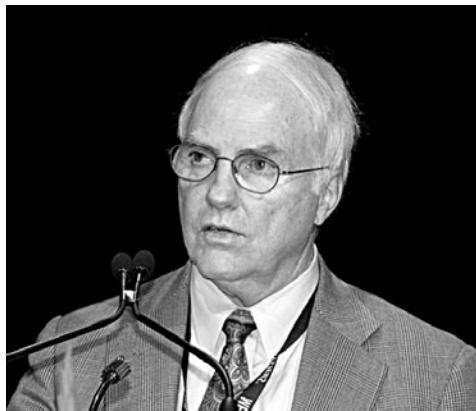
Monterey IMAX still in court

In late January, the Planning Commission of Monterey, CA, extended for another year the building permits for a luxury hotel and IMAX theater on the city's famous Cannery Row. However, the IMAX project has been held up in litigation between the hotel developers, **Monterey Plaza Hotel LP**, and **James and Cindy McGillen**, who brought the idea for the LF theater to them.

As reported here last year (see *The Biz*, *LFX* May 2002), the McGillens proposed the theater to developers **William Hooper** and **Ellis Alden** in a handshake deal in April 1999, but later learned that the two intended to scrap the theater in favor of upscale condos. Each side filed lawsuits

claiming it had the right to develop the theater.

Those suits are still pending, and the commission's extension of the permits, which is generally routine, kept the issue from becoming moot. Commission members warned the parties that the city expects progress before another extension will be issued.



George Moynihan

Moynihan to retire from PSC

George Moynihan, director of the **Pacific Science Center** in Seattle, WA, has announced that he will retire "some time this year," after a replacement has been found.

After serving as assistant director of the Lawrence Hall of Science in Berkeley, CA, in the 1970s, Moynihan was named director of the science center in 1980, shortly after the opening of its first IMAX theater. In that time it has become one of the most popular science centers in the U.S., with more than 1.2 million visitors a year and an annual budget over US\$18 million. The center's second theater, the **Boeing IMAX Theatre**, opened in 1998.

Moynihan has served as president of the **Giant Screen Theater Association** and was on the board of the **Association of Science/Technology Centers** for 11 years.

Moynihan said in a letter to colleagues that he looks forward in retirement to "doing some things I put aside for so long," including reading and hiking some trails in the Pacific Northwest.

PERSONNEL

Singleton is new Euromax admin

Euromax, the European LF industry association, has named **Debra Singleton** to be its new administrator, following the resignation of **Janet Wilson** late last year (see *The Biz*, *LFX* December 2002).

Singleton has experience in marketing and public relations, has organized conferences and exhibitions in Europe and the Far East, and is fluent in German and French (in addition to her native English). She holds a degree in modern languages.

Singleton will be based at the Euromax offices at the **National Museum of Photography, Film, and Video** in Bradford, UK, where she will coordinate the activities of the association, including the biennial European Large Format Filmmakers' Symposium, set for Berlin in 2004.

Mortensen, Groce at Minolta

Todd Mortensen and **Phillip Groce**, formerly on the sales staff of **MegaSystems Inc.**, have become members of the new U.S. sales force for the **Minolta Planetarium Co.**

The two had been responsible for Minolta planetarium sales while at MegaSystems, under a non-exclusive distributorship that the company had had with Minolta since 1998.

Late last year MegaSystems' parent company, **Pacific Title and Art Studio**, essentially shut the company down (see *LFX*, *December* 2002), closing its Philadelphia office and laying off a number of employees. The St. Augustine, FL, office remains open and responsible for several pending installation.

On Jan. 1, Minolta announced a new "direct marketing and sales initiative" and hired Groce as marketing manager and Mortensen as sales manager. Mortensen says that he and Groce consider themselves "very much still in the LF industry." He remains based in Lehi, UT, and can be reached at tmortensen@earthlink.net.

Minolta and MegaSystems have several joint 8/70/planetarium installations in the next six months, including in Baton Rouge, LA, and Killeen, TX.

LF Theater Growth Down in 2002, Third Year in a Row

(from **THEATERS** on page 1)

(eight IMAX and one Iwerks), and two converted from Maverick 15/70 to 8/70. As a result, all of 2002's growth comes from 8/70 systems.

Another interesting point is that, for the first time, the number of new 8/70 systems equaled new 15/70 installations, 11 each. If the effect of five conversions is considered, 8/70 wins out, 13 to 12.

The growth of 8/70 continues a trend we noted in last year's theater report, when the number of 8/70 systems worldwide increased by 15% over 2000. This year the jump is 12%, from 92 to 103. In North America the 2002 gain was 18%.

Prospective theater operators choose 8/70 because it is less expensive to install and operate than 15/70, and is better suited to small (under 300-seat) venues. But because the 8/70 market is split among half a dozen manufacturers, this growth has not provided a substantial benefit to any of them, and many are in tight financial straits. **Iwerks**, once Imax's main competitor, was acquired by Toronto's **SimEx** last year, and although a company spokesperson says it is still focused on selling and installing LF systems, it has announced few since its acquisition and has only two signed installations in the coming year. **MegaSystems** has been all but shut down by its corporate parent (see *LF Examiner*, December 2002), although there are signs of a possible rebirth. Its St. Augustine, FL, office is still staffed and working on four new installations. Germany's **Kinoton** appears to be healthy mainly because it offers a wide variety of 35mm projectors and does not have to rely on its LF line of products.

Closings

The closing of LF theaters is a relatively new phenomenon. From 1971 to 1996 only one LF theater closed, excluding theaters at world's fairs and other temporary venues. In the six years since then, 44 have closed, offsetting gains made by new theaters.

Of the 11 theaters that closed in 2002, only two were not shut because of poor

performance: the **CineVentures Alaska** theater in Anchorage was converted to digital projection, which we consider closing (i.e. leaving the LF film world); and the old **IMAX Filmtheater Vienna** was replaced by a new theater on the same site later in the year (see *LF Summer 2002*, page 3). Of the remaining seven closings, two are nominally temporary: the IMAX theaters in Oslo, Norway, and Nagano, Japan. But in all seven cases, the operators have been unable to make an LF theater in that location financially viable.

Conversions

An even newer trend is converting existing theaters from one LF format or brand to another. The first significant round of conversions came in 2001; in 2002 five theaters made a switch. The **Hastings Museum** in Nebraska switched from IMAX to Megasonics 8/70; The **North American Museum of Ancient Life** in Lehi, UT, changed from Iwerks 2D 8/70 to **Cinema Development Company's** 3D 15/70 system (using the hardware that had previ-

ously been in the **Ontario Mills Ultrascreen** in Ontario, CA); **Crown Theatres'** two Maverick 15/70 systems were replaced with **Kinton** 8/70/35 combo systems; and the **Edwards Irvine Giant Screen Theatre**, which had opened as an IMAX in 1996 and was converted to Kinoton 8/70 in 2001, switched back to IMAX as a result of settling a lawsuit between Imax and **Regal Entertainment Group**. The same settlement provides that four other Regal 8/70 theaters (three Kinoton, one Show-Perfect) will return to IMAX projection in the first half of this year. However, we have heard rumors that Regal is considering new 8/70 installations.

2D vs. 3D

As mentioned above, last year's 22 new theaters are evenly split between 8/70 and 15/70, and they are almost as evenly split between 2D and 3D: all of the 8/70 systems are 2D, and all but one of the 15/70 theaters are 3D. The exception is the IMAX Dome theater at the **Cradle of Aviation Museum** in Garden City, NY.

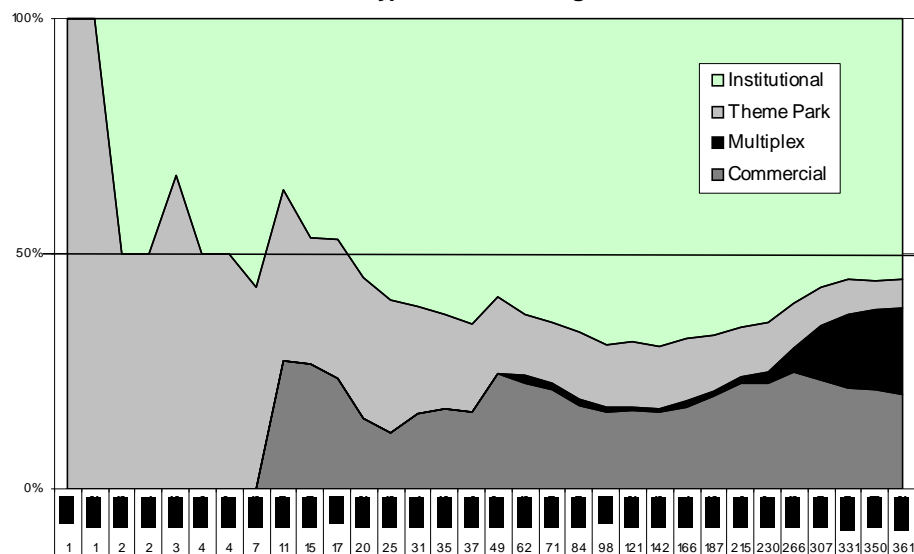
Table 2

Number of Worldwide LF Theaters

| | | As of Dec. 31, 2001 | | | | | As of Dec. 31, 2002 | | | | | Change | | | | |
|------------------|-------|---------------------|----|----|-----|-------|---------------------|----|----|-----|-------|--------|------|-------|-------|-------|
| | | C | M | T | I | Total | C | M | T | I | Total | C | M | T | I | Total |
| Africa | 8/70 | 1 | | | | 1 | 1 | | | 1 | 2 | 0% | | | 100% | 100% |
| | 15/70 | 2 | 2 | | | 4 | 2 | 2 | | | 4 | 0% | 0% | | | 0% |
| | Total | 3 | 2 | | | 5 | 3 | 2 | | 1 | 6 | 0% | 0% | | 100% | 20% |
| Asia/ Pacific | 8/70 | 5 | | 4 | 22 | 31 | 4 | | 4 | 24 | 32 | -20% | | 0% | 9.1% | 3.2% |
| | 10/70 | 1 | | 2 | 24 | 27 | 1 | | 2 | 24 | 27 | 0% | | 0% | 0% | 0% |
| | 15/70 | 12 | 2 | 3 | 24 | 41 | 9 | 3 | 3 | 22 | 37 | -25% | 50% | 0% | -8.3% | -9.8% |
| | Total | 18 | 2 | 9 | 70 | 99 | 14 | 3 | 9 | 70 | 96 | -22% | 50% | | 0.0% | -3.0% |
| Europe | 8/70 | 2 | 3 | 3 | 9 | 17 | 2 | 3 | 3 | 10 | 18 | 0% | 0% | 0% | 11% | 5.9% |
| | 15/70 | 14 | 9 | 6 | 10 | 39 | 16 | 9 | 5 | 10 | 40 | 14% | 0% | -17% | 0% | 2.6% |
| | Total | 16 | 12 | 9 | 19 | 56 | 18 | 12 | 8 | 20 | 58 | 13% | 0% | -11% | 5% | 3.6% |
| Middle East | 8/70 | | | | | | | 1 | | | 1 | | 100% | | | 100% |
| | 15/70 | | 1 | | 1 | 2 | | 1 | | 1 | 2 | | 0% | | 0% | 0% |
| | Total | | 1 | | 1 | 2 | | 2 | | 1 | 3 | | 100% | | 0% | 50% |
| North America | 8/70 | 7 | 12 | 1 | 20 | 40 | 7 | 18 | 1 | 21 | 47 | 0% | 50% | 0% | 5% | 18% |
| | 15/70 | 29 | 30 | 4 | 82 | 145 | 30 | 30 | 4 | 84 | 148 | 3.4% | 0.0% | 0% | 2.4% | 2.1% |
| | Total | 36 | 42 | 5 | 102 | 185 | 37 | 48 | 5 | 105 | 195 | 2.8% | 14% | | 2.9% | 5.4% |
| South America | 8/70 | | | | 3 | 3 | | | | 3 | 3 | | | | 0.0% | 0% |
| | Total | | | | 3 | 3 | | | | 3 | 3 | | | | 0% | 0% |
| World | 8/70 | 15 | 15 | 8 | 54 | 92 | 14 | 22 | 8 | 59 | 103 | -6.7% | 47% | 0% | 9% | 12% |
| | 10/70 | 1 | | 2 | 24 | 27 | 1 | | 2 | 24 | 27 | 0% | | 0% | 0% | 0% |
| | 15/70 | 57 | 44 | 13 | 117 | 231 | 57 | 45 | 12 | 117 | 231 | 0% | 2.3% | -7.7% | 0% | 0.0% |
| | Total | 73 | 59 | 23 | 195 | 350 | 72 | 67 | 22 | 200 | 361 | -1.4% | 14% | -4.3% | 2.6% | 3.1% |

Chart 1

LF Theater Types as Percentage of Total



Worldwide, the split is almost exactly one-third 3D (117) and two-thirds 2D (244). The vast majority (109) of the 3D systems are 15/70, and all but two of those are IMAX.

Europe has the highest concentration of 3D theaters: 32 of its 58 theaters or 55%. A little over a third (69) of North America's 195 theaters are 3D. And the Asia/Pacific region has the lowest penetration: only 12 of its 96 LF theaters.

The rise of 3D has led to a decline in the popularity of dome theaters, which once accounted for nearly half of all LF theaters. Today just over a third of all LF theaters are in domes. There are six theaters that have both dome and flat screens.

Institutional vs. commercial

In the late 1990s it seemed as if the dominance of institutional theaters, which at their peak accounted for 70% of all LF theaters, was ending, and that commercial theaters would soon outnumber them. But for the past three years the non-profit sector has held onto 55% of the market while the increased share held by multiplex theaters has been offset by losses to standalones and theme park theaters. Furthermore, even though museums have been reporting declines in attendance, they continue to be the best performers, generally offering distributors two or three times as much average revenue per booking as commercial theaters.

Battle of the brands

In 2002 Imax remained, as it has always been, the industry's dominant player, with 221 theaters worldwide, more than a 60% share. Imax lost slightly over 1% of the market compared to 2001, the difference being made up by MegaSystems, at 4.4% (19 installations), and Kinoton, with 1.9% (10 systems). Iwerks' share was virtually unchanged, with 16.1% (55 locations), and Goto, which did not add any new theaters to its 26 10/70 venues, fell a fraction to 7.2%. Some nine other manufacturers account for the remaining 8.6%, or 25 theaters.

The future of LF in multiplexes

Multiplex operators have been closing 35mm screens and scaling back the overly ambitious expansion plans that led to their financial troubles a few years ago. Although many are recovering, we believe they are unlikely to invest in significant numbers of new LF houses in the near future, and we expect that those who do may favor 8/70 systems.

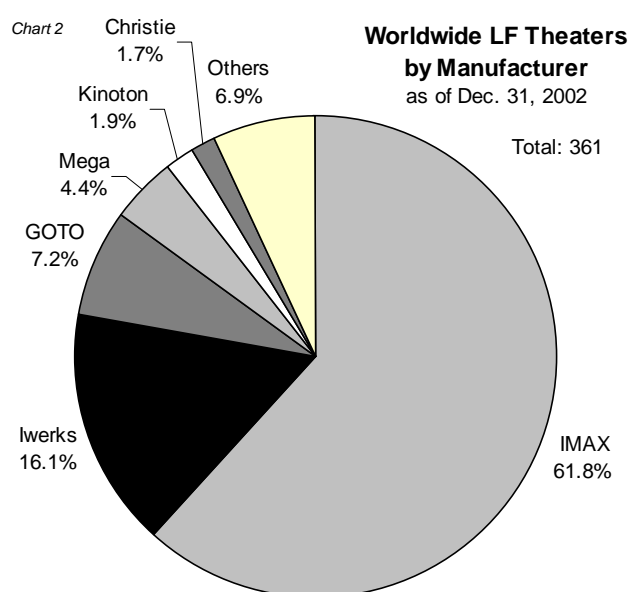
To counter this possibility, Imax has an-

nounced that at least one major Hollywood film of 2003 will be repurposed with its DMR™ technology and open in IMAX theaters day-and-date with its 35mm release, possibly on the 4th of July weekend. Co-CEOs **Richard Gelfond** and **Bradley Wechsler** clearly hope that the fear of losing out on a major IMAX-exclusive blockbuster will spur theater operators to add IMAX — instead of 8/70 — to their multiplexes.

Imax executives have also been touting the recent agreement with Regal to convert five 8/70 theaters to IMAX (see *The Biz*, LFX November 2002) as a sign of renewed interest among multiplex customers. They generally do not mention that the deal settled a US\$30 million lawsuit that Regal had inherited with its acquisition of **Edwards Theatres Circuit** and that when the conversions are done Imax will have merely regained five of the eight theaters it had lost to conversion a year earlier.

Imax has recently made a number of sales to multiplex venues overseas, particularly in Eastern Europe and Asia. The strong opening of the **Panasonic IMAX Theater** in Warsaw has been followed by openings in Katowice, Poland, and Bratislava, in the Slovak Republic. As early as this month, the first IMAX theater in Russia is expected to open, and later in the year the company will begin its first two installations in South America.

(see *FILMS* on page 8)



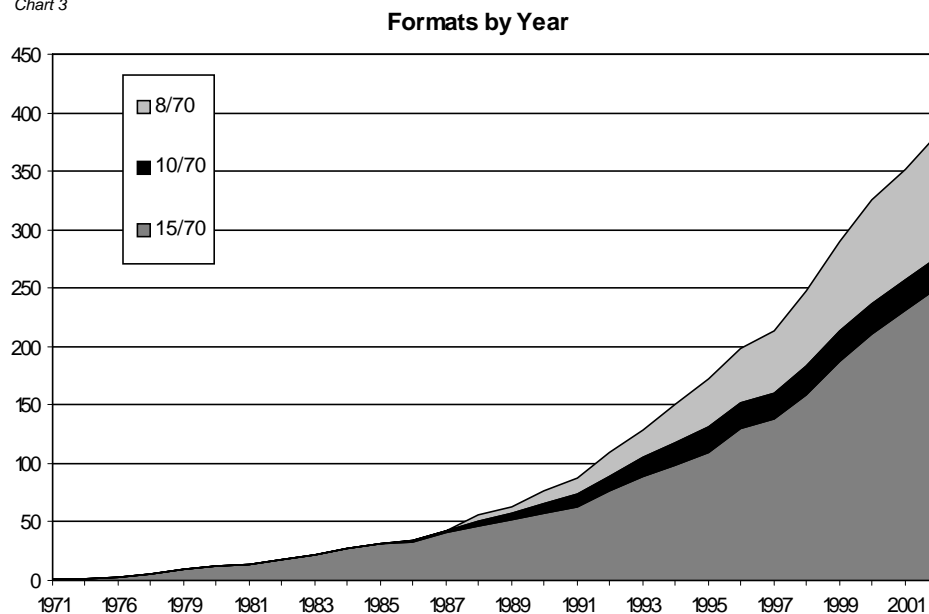
The future of other segments

Standalone venues (commercial theaters not in multiplexes) and theme park theaters are declining. The former category shrank by 1.4% last year, and the latter fell by 4.3%. Among theme parks, two of the oldest and largest LF theaters in the world, at **Cedar Point Amusement Park** in Sandusky, OH, and **Paramount's Great America** in Santa Clara, CA, have both been closed, the Sandusky theater permanently reconfigured as an ice show venue. The Santa Clara theater, although not dismantled, has been dark for two years and is not expected to reopen this season. With 950 and 980 seats respectively, they were among the three largest LF theaters in the world. The remaining record holder, also with 980 seats, is the IMAX theater at **Six Flags Great America** in Gurnee, IL.

Growth on the institutional side has been slowly declining for more than a decade, and this year, with a net gain of only five theaters, hit its lowest point since 1987. There is a general perception that the market for large and expensive LF theaters in North American museums is saturated and offers little room for substantial growth. However 8/70 in institutions is growing in the Americas, Europe, and Asia/Pacific.

With attendance at many locations static at best, a tepid economy, and clouds of

Chart 3



war on the horizon, the future for LF theater growth is murkier than ever. Although we are aware of about 40 theaters that are nominally scheduled to open in 2003, the high level of uncertainty in the industry and the world make us reluctant to predict that anything like that number will actually open. And it is even more difficult to estimate how many existing theaters might close, beyond the handful that are known to be on the verge.

We hope that events prove our pessimistic outlook to be wrong.

What and how we counted

For the purposes of this article, we have counted stationary (i.e. non-motion simulator) theaters that use the 8/70, 10/70, or 15/70 formats.

We define commercial theaters as for-profit venues that are not part of a multiplex or theme/amusement park. Those venues comprise distinct segments. Institutional theaters include those in nonprofit museums and science centers or in government-run facilities.

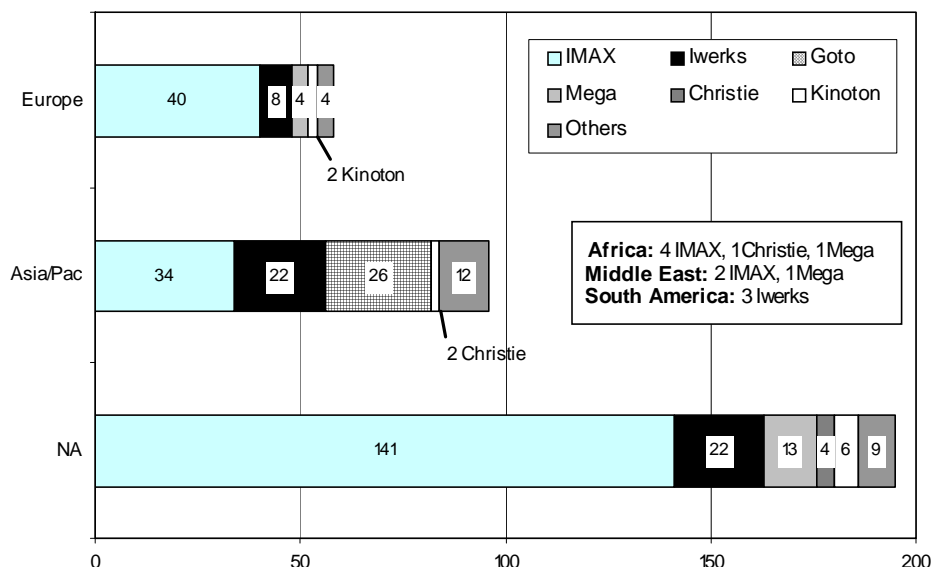
In evaluating these numbers, readers are reminded that our current world total of 361 LF theaters does not represent the potential distribution market for LF films. At least 50-75 theaters, many in Asia, apparently do not routinely lease external films. A more reliable count of the theaters that participate in the worldwide LF film leasing market is given in our monthly bookings lists.

Note also that Imax Corporation includes in its count of installed systems at least seven motion simulator systems that are not included in our totals.

Very observant readers may note that some year-2001 figures presented here differ slightly from those presented in last year's theaters issue. This reflects corrections and updates to our database made since that article was published.

Chart 4

LF Manufacturers by Region as of Dec. 31, 2001



New, Converted, and Closed Theaters in 2002

NEW THEATERS

| | Organization | Country | Mfr | Format | Type | Opened |
|-----------------|--|------------|-------|--------|-------|------------|
| Guadalajara Ram | OmniPantalla at Cinopolis Guadalajara | MEXICO | CHRIS | 870 | 2D | 1/1/2002 |
| Los Angeles NA | IMAX Theatre at The Bridge | USA | IMAX | 1570 | 3D | 1/1/2002 |
| Murrieta | Movie Experience at California Oaks | USA | BALL | 870 | 2D | 1/1/2002 |
| Milan WVC | Warner Village Cinemas Milan | ITALY | MEGA | 870 | 2D | 1/18/2002 |
| Vulcania | Vulcania | FRANCE | unk | 870 | 2D | 2/22/2002 |
| Davenport | Putnam Museum of History and Natural Science | USA | IMAX | 1570 | 3D/SR | 3/16/2002 |
| Bournemouth She | Sheridan IMAX Theater Bournemouth | UK | IMAX | 1570 | 3D | 3/22/2002 |
| Alexandria | Bibliotheca Alexandrina | EGYPT | MEGA | 870 | 2D | 4/23/2002 |
| Tokyo Sei | Mercian IMAX Theatre Shinagawa | JAPAN | IMAX | 1570 | 3D/SR | 4/25/2002 |
| Garden City | Cradle of Aviation Museum | USA | IMAX | 1570 | 2D | 5/20/2002 |
| Vienna LFC | Large Format Cinema BetriebsgesmbH | AUSTRIA | IMAX | 1570 | 3D | 6/7/2002 |
| Katovise IT | I.T. IMAX Theater Katowice | POLAND | IMAX | 1570 | 3D | 7/5/2002 |
| Loch Lomond | Loch Lomond Shores Mgmt Co. Ltd | UK | IWRK | 870 | 2D | 7/24/2002 |
| Nanchang | Jiangxi Science Museum | CHINA | IWRK | 870 | 2D | 8/1/2002 |
| Natick JF | Jordan's Furniture | USA | IMAX | 1570 | 3D/SR | 8/22/2002 |
| Parker | Wildlife Experience | USA | IWRK | 870 | 2D | 8/31/2002 |
| Gandhinagar GSC | Gujarat Science City | INDIA | IMAX | 1570 | 3D | 10/24/2002 |
| Bratislava | Orange IMAX Bratislava | SLOVAK REP | IMAX | 1570 | 3D | 10/31/2002 |
| Singapore GV | Golden Village Grand | SINGAPORE | IMAX | 1570 | 3D | 11/21/2002 |
| Tel Aviv NL | New Lineo Cinemax | ISRAEL | MEGA | 870 | 2D | 11/26/2002 |
| Denver CM Reg | UA Colorado Mills 16 | USA | KINO | 870 | 2D | 12/25/2002 |
| Melbourne ACMI | Australian Centre for the Moving Image | AUSTRALIA | KINO | 870 | 2D | 12/26/2002 |

CONVERTED THEATERS

| | Organization | Country | From | To | Re-opened |
|--------------|---------------------------------------|---------|--------------|----------------|------------|
| Hastings | Hastings Museum | USA | IMAX 1570 2D | MEGA 870 2D | 2/11/2002 |
| Lehi | North American Museum of Ancient Life | USA | IWRK 870 2D | CDC 1570 3D | 10/22/2002 |
| Hartford Crn | Crown Odyssey Theater Hartford | USA | AIS 1570 2D | KINO 870/35 2D | 11/14/2002 |
| Jupiter Crn | Crown Odyssey Theater | USA | AIS 1570 2D | KINO 870/35 2D | 11/22/2002 |
| Irvine Reg | Edwards Irvine Spectrum 21 | USA | KINO 870 2D | IMAX 1570 3D | 11/27/2002 |

CLOSED THEATERS

| | Organization | Country | Mfr | Format | Type | Opened | Closed |
|------------------|------------------------------------|-------------|------|--------|-------|------------|------------|
| Vienna Cos | Cosmos Filmtheater BetriebsgesmbH | AUSTRIA | IMAX | 1570 | 2D | 12/5/1992 | 1/6/2002 |
| Adelaide WBS | IMAX Theatre Adelaide | AUSTRALIA | IMAX | 1570 | 3D | 5/8/1998 | 1/31/2002 |
| Tokyo IMAX | Tokyo IMAX Theater | JAPAN | IMAX | 1570 | 3D | 10/1/1996 | 2/1/2002 |
| Auckland | IMAX New Zealand | NEW ZEALAND | IMAX | 1570 | 3D | 7/29/1999 | 4/11/2002 |
| Strasbourg UGC | UGC Cine Cite Strasbourg | FRANCE | KINO | 870 | 3D | 11/29/2000 | 5/20/2002 |
| Oslo | Telenor Mobil IMAX Theatre | NORWAY | IMAX | 1570 | 3D | 5/1/1998 | 6/1/2002 |
| Anchorage | CineVentures - Alaska | USA | unk | 870 | 2D | 6/1/2002 | 6/1/2002 |
| Perth | IMAX Theatre Perth | AUSTRALIA | IMAX | 1570 | 3D/SR | 12/7/2000 | 6/10/2002 |
| Indianapolis CMI | Children's Museum of Indianapolis | USA | IWRK | 1570 | 2D | 6/21/1996 | 9/3/2002 |
| Chiba City | Fujitsu Makuhari System Laboratory | JAPAN | IMAX | 1570 | 3D | 11/9/1992 | 9/30/2002 |
| Nagano Hot | Hotaka IMAX Theatre | JAPAN | IMAX | 1570 | 2D | 12/31/1995 | 11/30/2002 |

The Ultimate Xperience

or, How I Got Out of the Studio and Went to Philadelphia to Make a Movie

by Art Repola

There are many challenges as senior vice president for visual effects and production for **The Walt Disney Studios**. Sure, it's a great job in a lot of ways, but if there's one thing I miss, it's that feeling of excitement you get when you've got your hands on a project and you're making your own movie. And as a result, **Bruce Hendricks** – the president of production at the Walt Disney Studios – and I had both been on the lookout for the right kind of project to make together.

At the same time, the studio was approached by our corporate cousins at ESPN, who asked us to spearhead a giant-screen documentary on ESPN's wildly popular X Games. In 2001, as the studio became more and more committed to the LF medium, the idea of showing off the best and brightest of the world of action sports became more and more appealing. And soon, Bruce – now recast as director – and I (as producer) found ourselves in Philadelphia, home of X Games VII, shooting *ESPN's Ultimate X*, for 10 days of madness as we attempted to give the world a better-than-front-row seat for the wildest ride in sports.

The X Games are the world's championship events in BMX biking, skateboarding, moto-cross, and street luge. As ESPN has brought these events to a national audience, the X Games have redefined how most people think of these events – the X Games are now seen as showcasing athletes performing sports, rather than dare-devils risking their lives with dangerous stunts. The time was right to bring the X Games to a new audience with an LF action documentary.

Ultimate X was not, however, ever intended as a promotional vehicle for the Games – none was necessary. To the 235,000 people attending the Games in its 10 days, the athletes – **Travis Pastrana**, **Mat Hoffman**, **Tony Hawk**, and many others – were household names. Instead, we thought of *Ultimate X* as a project that would show moviegoers of all ages what these athletes experience up-close-and-

personal, while also presenting them as the incredible athletes they are.

There were several challenges facing us, right off the bat. Bruce and I come from the world of studio filmmaking, where everything is usually under our control. (Well, maybe that's a bit strong... I guess I should say we go to great lengths to control the variables as best as we can.) This, obviously,

would be the exact opposite. In this kind of live-action documentary, the filmmaker's controls are minimal. There are no Take Twos! You can't stop the action or ask an athlete in competition if he wouldn't mind trying a trick again: you get what you get, on the fly.

Even more intimidating was our subject. For some other LF films, you can take the time you need to get the perfect shot with the perfect light, but with *Ultimate X*, we had the ten days of the games to get everything, and whatever we didn't get then, we'd have to live without. And with the schedule of the games, there were often several events happening simultaneously. For example, on the first two days of shooting, our unit was split into thirds as we shot on three different locations, one of which was 200 miles away. With (naturally) only one film crew at our disposal, and factoring in the extreme cost of LF film stock, we had to be judicious about what we shot.

But the most important challenge we had was to ourselves: to make the movie that we wanted to see, we had to make sure that *Ultimate X* didn't look like any



L. to r: Bucky Lasek, director Bruce Hendricks, and the author.

other movie (LF or otherwise) ever made. Typically, people don't go to LF films to see talking heads; everybody wants to see beauty shots and action. That's what makes this one of the most exciting media around. From our choices of cinematographers to our interaction with ESPN to picking our camera positions and angles, this was our underlying goal throughout the production.

For our crew, we were incredibly lucky. We were able to assemble our "Dream Team," including our executive producer **Doug Merrifield** (*Ocean Men*) and our crew of DPs: **Reed Smoot**, **Rodney Taylor**, and **Mitch Amundsen**. A lot of our overall crew had worked together on *Pearl Harbor*, on which Bruce served as executive producer. Not only that, but Reed and Rodney had already made their names as two of the world's greatest photographers of LF films. (Remember *Olympic Glory*, *China: the Panda Adventure*, and *Michael Jordan to the Max*? That's Reed and Rodney.)

We also had the good fortune to be working with **Ron Semiao**, **Dan Martinez**, **Tori Stevens**, and the other folks at ESPN, who gave us unprecedented sup-

© Walt Disney Enterprises

port and access to the athletes and the competitions. Some LF films chronicling past sporting events have had to bid upon or negotiate for camera positions — often in the stands. However, **Rich Feinberg** and his production team at ESPN worked closely with us to make sure that our production got everything we needed to get our shots. The greatest part of each day was spent planning how to give the audience something they had never seen before.

It was always our goal that the closer we could get our audience into the action, the better. With that in mind, we built special mounts onto skateboards, bikes, motorcycles, and the luge, and, in a few cases, we were also able to place cameras in the middle of ramps and the racecourses. This was no easy task, but with enough careful planning, no shot was impossible.

To help us get our shots, we had still another ace up our sleeve. The X Games athletes themselves are noted video nuts, always taping themselves and their stunts. Getting the athletes involved with planning some of the shots was a great experience — most of them have an incredible “movie sense” and know exactly which trick at which angle will get the audience’s heart to stop... and which will get it pumping again.

The result of all this was a film in which what you see is what you get. If it looks like that BMX rider barely cleared the camera or a moto-cross rider nearly misses reconnecting with his motorcycle by a fraction of an inch, well, that’s what actually happened. Only once did a shot go even slightly wrong — a cameraman and a production assistant got hit by wayward moto-cross rider **Brian Deegan**. Fortunately, only a dolly track didn’t make it out in one piece.

Once we had shot the film, we faced the enormous task of putting it together. **Paul LaMori**, **Rick Gordon**, and **Peter Hollander** oversaw the massive optical and overall post-production requirements. **Morgan Griswold**’s fast-paced editing style was set to the fabulous soundtrack selected by Bruce with our music supervisors **Dawn Solér** and **Nick Page**. Add in the driving sound effects created by **Rob Sephton** and **George Watters II** and a

remarkable mix by **Terry Porter** and **Dean Zupanich**, and it adds up to an amazing experience. When your senses are immersed in the giant picture and the wall of sound, it’s the most exciting way to experience these events — even better than being there in person. Who wants to be in the bleachers when you can be right in the action?

When I watch the film, the thing that strikes me is that, as much as I enjoy the action, the heart of *Ultimate X* is not the skateboard tricks but the skateboard riders; not the moto-cross jumps but the moto-cross athletes; not the speed of the street luggers but the street luggers themselves. Bruce has pointed out that each generation looks for something that defines it, in its books, its movies, its music. Action sports is one way that the current generation defines itself, and I truly believe that 20 years from now, when we’re watching X Games XXVII, we’ll look back at today much as baseball fans look back on the 1920s and ’30s as the golden age of that sport. Today’s athletes are the pioneers of action sports, and I feel privileged that we had the opportunity to capture them now.

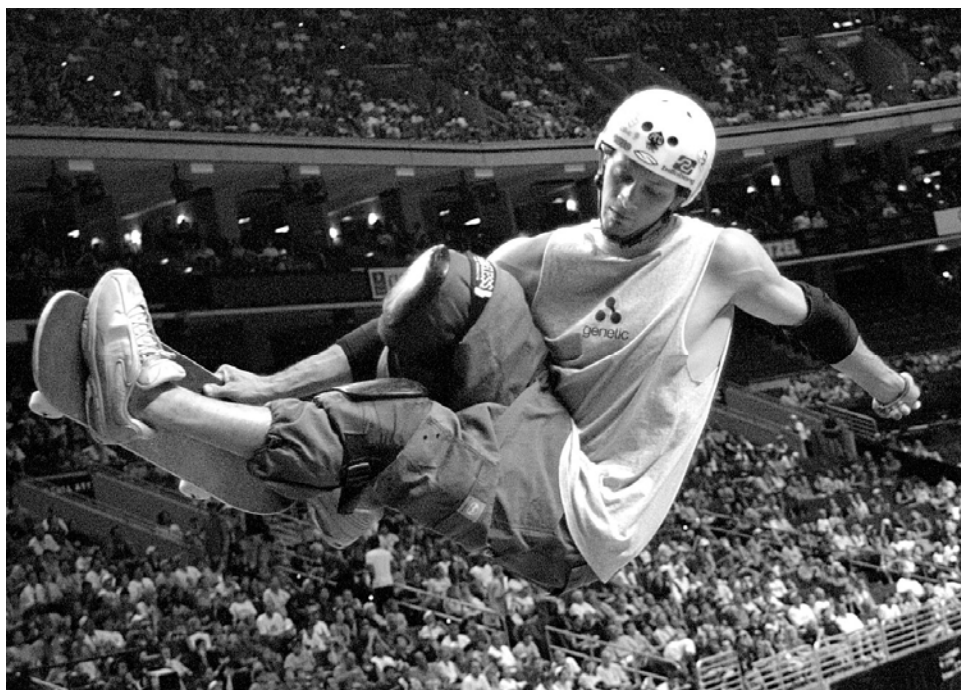
The one thing I didn’t expect going into the making of this film was how great the athletes would be. Sure, the X Games have

the same stories that you see in other sports — hard work, perseverance, the long road to the top — as you might expect. But what makes the X Games different is the camaraderie between competing athletes. Each is playing to win, but when an athlete turns in a truly special performance, it’s his or her competitors who are cheering the loudest. I haven’t noticed that in other sports, and I think it sets the X Games apart.

Making *Ultimate X* was not only a challenge creatively — as a producer, it’s one of the most ambitious films I’ve been associated with — but an incredible, eye-opening experience that I wouldn’t have traded for the world. I’m grateful for the opportunity to work in this capacity with Bruce and meet so many incredible athletes, and honored to have been the one to present their story on the biggest screen imaginable.

As Disney continues to provide films especially made for the giant screen, I can only hope that each experience is as rewarding as the one we shared in Philly in August 2001.

Art Repola is senior vice president for visual effects and production for the Walt Disney Studios. His visual effects credits include Return of the Jedi and Ghostbusters.



Lasek competing at the 2001 X Games in Philadelphia.

Euromax Members Confront Imax Corp. in Vienna

(from **EUROMAX** on page 3)
ketplace.

He conceded that it may be necessary to develop a new brand for DMR, to create a clear distinction between it and the "classic" IMAX experience. O'Reilly pointed out that no operator would be forced to take DMR product, but many members countered that the huge press coverage for the new system would render traditional LF titles unviable. Members also expressed concern that Hollywood product might squeeze out traditional films and producers. How can market share be maintained for "classic" fare if Disney and DMR distributors are demanding an ever greater slice of the programme?

Gelbmann voiced the view of many Europeans when he commented that he has spent the last decade working to build the IMAX brand, with limited support from Imax Corporation. DMR developments, and the blurring of distinctions between the 35mm and 15/70 markets, pose a huge threat to the continuing livelihood of his cinema. Gelbmann cited the lack of success of Kinepolis in Brussels, Europe's first multiplex to incorporate a giant-screen theater, as proof that Imax's current push to sell DMR to multiplex operators is a mistake and a danger to the continuing success of the IMAX cinema network.

Members also questioned the business models behind DMR from the exhibitor's point of view and the lack of product to sustain the DMR experience. The question of editorial stance was raised: who will safeguard the core values of the IMAX brand if a range of 35mm projects are reworked for the giant screen? Wechsler confirmed that Imax would seek to work with producers who espoused those family values, but acknowledged that certain films with strong potential as DMR material fell outside the recognised brand profile.

Growth of European network

Discussion moved to Imax's plans for expansion in Europe. O'Reilly confirmed that Imax have identified over 70 sites

with development potential, and are actively seeking new partners. When questioned whether it would not make more sense for Imax to support existing cinemas in a location rather than bring in new players, O'Reilly responded that "the last thing we want to do is harm a successful operator," but added that the presence of an existing venue will not stop them putting in further cinemas if location and market meet their criteria. Wechsler confirmed this, adding that whilst they will

**European LF cinemas
fear for the future
of the industry
if plans for DMR
are pushed through
in their current form.**

not stop selling systems, Imax are keen to expand the network without negatively impacting existing cinemas, words which did little to allay the fears of many European operators.

Euromax stance on DMR

The business meeting the following day offered an opportunity for members to comment on discussions with Imax Corporation. Whilst recognising that the meeting was proof of Imax's desire to rebuild its relationship with the European market, members were forthright in their condemnation of DMR as the "way forward" for the industry. Concern was also expressed over Imax's expansion plans for Europe, and cannibalisation of currently successful markets in support of future projector sales.

Many members commented that their heavy investment in quality design and fitout for their facilities had served Imax well as "calling cards" for future lease sales, developing an image of quality for the brand. They found it unfair that the

high overhead costs necessitated by quality presentation were now being held against them by Imax Corporation. Members were adamant that they would not compromise on the quality experience they currently offer audiences, whether it be on the technical or the film content front.

Members representing the German marketplace argued fiercely that films such as *Star Wars* were atypical of DMR projects, and could not be used as the basis of a true economic model. The increased length of DMR product, coupled with the higher license fees demanded by distributors for these films, would produce an economic disaster for cinemas. **Christian Oddos**, of *La Géode* in Paris, commented that DMR completely precludes dome cinemas, since image framing and the resulting distortion render the films unwatchable on the dome screen.

In conclusion, the European LF cinemas fear for the future of the industry if plans for DMR are pushed through in their current form. Euromax does not support Imax Corporation's plans to launch DMR in the European marketplace, and members remain unconvinced of the economic viability of the product. Furthermore, the European theaters have deep concerns about the potential for brand confusion caused by DMR films, and the threat to the valuable work undertaken by cinema operators to date in establishing the IMAX brand in Europe.

On a global footing, the Euromax membership is fearful for the future of traditional LF software and for the livelihood of producers who have supported the industry over the years through the production of high-quality documentary films, created to take full advantage of this special medium.

*Alison Roden is president of Euromax, the European LF industry association, and oversees the operation of the IMAX theaters in London's **Science Museum** and Bradford's **National Museum of Photography, Film, and Television**.*

Premiering This Month

Ocean Wonderland 3D

"*Ocean Wonderland 3D* (formerly *Blue Magic*) is a combination of eye-catching visuals, wonderful music, and astounding 3D that lets the audience discover the underwater world as it is: beautiful, surprising, fantastic, and magical.

"Shot in the Bahamas and on Australia's Great Barrier Reef, it shows the immense diversity of marine life on the reefs and the amazing beauty of the many varieties of coral thriving there.

"Each of the film's 14 sequences shows a different species of coral, accompanied by its own musical score. The last sequence shows a field of dead coral, illustrating the many dangers threatening the world's coral reefs. The message is clear: if these threats are not eliminated, our children may only be able to see such rich coral reefs in books and museums.

"*Ocean Wonderland 3D* is the first LF movie shot entirely with digital technology. Smaller and lighter than standard 15/70 3D cameras, the HDCAM cameras used to shoot *Ocean Wonderland 3D* create a kind of image never seen before in LF.

"The film was directed by **Jean-Jacques Mantello**, who has directed more than 30 3D projects, and photographed by **Gavin McKinney**, who has been filming underwater for Hollywood for over 30 years. The film's narration was written by **Mark Spalding**, a marine biologist who has just published the new *World Atlas of Coral*



Filming for Coral Reef Adventure.

Reefs for the United Nations Environmental Program. The musical score was composed by French composer **Christophe Jacquelin** and performed by the Sofia Symphony Orchestra.

"*Ocean Wonderland 3D* was produced in collaboration with the **United Nations Environment Program Coral Reef Unit** and is supported by the **World Wildlife Fund**."

Produced and distributed by **3D Entertainment**, *Ocean Wonderland 3D* premieres at the **New England Aquarium** in Boston on Feb. 11.

Coral Reef Adventure

"In *Coral Reef Adventure* you'll soar over the volcanic peaks of Tahiti, dive 350 feet to explore deep corals off the shores of Fiji, and swim amid hundreds of sharks in the coral canyons of the Rangiroa atoll.

"At Australia's Great Barrier Reef, the adventure begins with the giant screen cinematographers Howard and Michele Hall, who have explored the world's coral reefs for more than two decades. You'll travel with the Halls through the South Pacific and discover why they, like so many others, have fallen in love with the reefs.

"You'll feel dazzled by the myriad colors and shapes of the coral animals that comprise the reef, and awed by the complexity and interconnectedness of life. The partnerships among creatures that live on the reef will even make you smile. Throughout the film you'll learn why the health of the coral reef is so important to us all.

"Major funding was provided by the **National Science Foundation** in association with the **Museum of Science, Boston**, **National Wildlife Federation**, and **Lowell, Blake & Associates**."

Produced and distributed by **MacGillivray Freeman Films**, the film premieres at the **Museum of Science** in Boston on Feb. 14.



Ocean Wonderland 3D



* New listing.

Underlined titles are 3D

Updated information is printed in bold.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Bugs!

Principal Large Format/Image Quest 3D; distributor: SK Films; director: Mike Slee; DP: Sean Phillips; special cinematography: Peter Parks; score: John Lunn; producers: Phil Streather, Alex Ferguson; executive producers: Jonathan Barker, Peter Fudakowski, Simon Relph. Narrator: Judi Dench. Release: March 11, 2003.

— Picture is locked.

— World premiere will be held at National Museum of Natural History in Washington, DC, on March 11, 2003. European premiere @Bristol, UK, on March 18.

Ghosts of the Abyss

EarthShip Productions; distributor: Buena Vista; director: James Cameron; producers: Gig Rackauskas, Andrew Wight; co-executive producers: James Cameron, Walden Media. Cast: Bill Paxton. 3D. 60 min. Release: April 11, 2003.

— Editing is under way.

Top Speed

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editors: Jason Rosenfield, Dale Beldin; script: Jack Stephens, Stephen Judson, Glen Petre; camera: Brad Ohlund, Jack Tankard, Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore. Starring Marion Jones, Lucas Luhr, Marla Streb, Steve Murkett. Host: Tim Allen. Release: April 2003.

— Film is complete.

Feb '03

July '03

OW3D
CRA

Bugs

GOTA
TS

Texas

LOTF
Roar

OC
VOTDS

VA

YBS

Trains

Texas: The Big Picture (formerly *A Land Called Texas*)

Texas State History Museum Foundation; distributor: TSHM; director: Scott Swofford; DPs: Sean Phillips, T.C. Christensen; composer: Sam Cardon; producer: Jan Wieringa; executive producer: GSD&M. Premiere: April 28, 2003. General release: September 2003.

— December: Picked up shots rained out in October.

— Principal photography is complete.

— Editing has begun.

— World premiere set for April 28, 2003, in Austin.

Legend of the Forest: Special Edition

Tezuka Productions Co., Ltd./Aoi Promotion Inc.; distributor: Sarai Inc. (Japan), tba (elsewhere); writer, director: Osama Tezuka; executive producers, LF edition: Hitoshi Hara, Takayuki Matsutani. Release: Spring 2003.

Roar! Lions of the Kalahari

Tim Liversedge Productions; distributor: Destination Cinema; director, producer, DP: Tim Liversedge; executive producer: Lisa Truitt. Release: Spring 2003.

— Picture is locked.

— Editing sound.

Our Country (wt)

Gaylord Entertainment; distributor: Giant Screen Films; directors: Steven Goldmann, Keith Melton; DP: Rodney Taylor; script: Tom Neff; music producer: Randy Scruggs; sound design: Michael Davis; producer: Tom Neff; executive producers: Steve Buchanan, Mark Floyd. Cast: Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. Narrator: Hal Holbrook. Release: June 2003.

— Film is complete.

Volcanoes of the Deep Sea (formerly *Voyage Into the Abyss*)

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; DP: William Reeve; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Release: June 15, 2003.

— February: Shooting pick-ups of scientists in

Montreal.

— Principal photography is complete.

— Editing is in progress.

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kar-dan. 3D. Release: Summer 2003.

— Picture is locked.

— Sound recording is under way.

The Young Black Stallion

Kennedy Marshall Company; distributor: Buena Vista; director: Simon Wincer; DP: Reed Smoot; script: Jeanne Rosenberg; producers: Fred Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. Cast: Diana Tamimi, Patrick Elyas, Richard Romanus. Release: Sept. 19, 2003.

— Principal photography is complete.

— Editing is in progress.

Trains

Totale Fiction/Cinema Japan/Rigaud Production/La Géode; distributors: Giant Screen Films (America, Oceania), Rigaud Distribution (Europe, Middle East, Africa), Cinema Japan (Asia); director, DP: Pierre Willemin; producer: Dominique Rigaud. Release: October 2003.
— May 2003: Will film in USA, Canada, Peru, Great Britain, Italy, South Africa, India, China, and Japan.

Encounter in the Third Dimension 2 (wt)

nWave Pictures; distributor: nWave Pictures Distribution; director, story, executive producer: Ben Stassen; DP: Sean Phillips; animation: Movida/Trix; writer: Kurt Frey; producers: Charlotte Huggins, Caroline van Iseghem. Cast: Stuart Pankin. Release: late 2003.

— Animation began late last year.

— January: Live action 3D photography in Los Angeles of Stuart Pankin as the professor.

— Spring: Voice recording.

Aladdin

Walt Disney Pictures Animation; distributor: Buena Vista; directors and producers: Ron Clements, John Musker; script: Ron Clements.

Aladdin

FON

Greece SP

E3D2

BOP

HOI
Siberia

Manatee

Cast: voices of Robin Williams, Scott Weinger, Linda Larkin, and Gilbert Gottfried. 90 min. Release: Dec. 25, 2003.

— 1992 animated feature is being repurposed for LF theaters.

Forces of Nature: Natural Disasters

National Geographic/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; DP: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros; executive producer: Lisa Truitt. Release: February 2004.

— January: Returning to Montserrat to film volcano researchers.
— Spring 2003: Returning to Turkey to film earthquake scientists.
— Editing has begun.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon

Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: March 2004.

Sacred Planet

Sacred Planet Project, Ltd.; distributor: Buena Vista; director: Jon Long; DP: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 2004.

— November: Filmed in Thailand.
— Principal photography is complete. Post production has begun.

Birds of Prey

Walt Disney Pictures; distributor: Buena Vista; director, DP: Reed Smoot; script: Mose Richards; producer: John Wilcox; executive producer: Roy E. Disney. Release: Spring 2004.

— Principal photography began last fall and is nearly complete.

The Heart of India (wt) (formerly Pas-

sage Across India)

Tricolor Films/Bharatbala Productions/MacGillivray Freeman Films; distributor: MFF; director: G. Bharat; DP: Reed Smoot; script: Michael Caulfield, Glen Petre; score: A. R. Rahman; executive producer: Sushil Tyagi. Release: Spring 2004.

— November–December: Filmed in India.
— Filming will resume this spring.

Secrets of Siberia

Egoli Tossel Film, Cine Dok; distributor: National Wildlife Federation; director: Frank Mueller; DP: Rodney Taylor. Narrator: Peter Ustinov. Release: Spring 2004.

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/directors: Mark Merrill, Tom Boyd; DP: James Matlosz; underwater DP: Tom Boyd; score: Joan Jones. Release: 2004.



Director Mike Slee and producer Alex Ferguson filming with the Iwerks 8/70 3D rig in Borneo for Bugs!

THE *LF* EXAMINER INDEX

January 2003

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

| Wk Ending | Title | Dom | Dom | Intl | Intl | Total | Wks | — Screens — | | |
|-----------|----------|-----------|------------|---------|------------|------------|-----|-------------|------|-----|
| | | Gross | Cume | Gross | Cume | Cume | | Dom | Intl | Tot |
| 1/2/2003 | SpaceSta | 484,132 | 30,460,417 | 224,084 | 9,206,097 | 39,666,514 | 38 | 35 | 25 | 60 |
| | SVTS | 245,105 | 1,902,622 | 255,160 | 1,585,155 | 3,487,777 | 9 | 19 | 13 | 32 |
| | CDS | 65,550 | 14,612,041 | 16,160 | 11,537,086 | 26,149,127 | 159 | 5 | 4 | 9 |
| | Trex | 57,437 | 42,080,057 | 57,154 | 31,554,695 | 73,634,752 | 216 | 1 | 13 | 14 |
| | SAA | 40,139 | 13,795,287 | 38,623 | 3,898,768 | 17,694,055 | 99 | 7 | 9 | 16 |
| | HaunCast | 25,000 | 5,559,202 | 40,500 | 8,561,512 | 14,120,714 | 96 | 3 | 7 | 10 |
| | Galapago | 11,759 | 13,879,758 | 10,642 | 5,094,111 | 18,973,869 | 164 | 1 | 2 | 3 |
| | Apollo13 | 6,995 | 1,389,105 | | | 1,389,105 | 15 | 1 | | 1 |
| | E3D | 6,500 | 6,687,512 | 50,000 | 28,959,817 | 35,647,329 | 201 | 2 | 9 | 11 |
| | CTPA | 4,964 | 2,990,483 | 8,243 | 2,377,606 | 5,368,089 | 82 | 2 | 4 | 6 |
| | Extreme | 3,485 | 12,343,450 | 2,270 | 12,741,670 | 25,085,120 | 199 | 1 | 5 | 6 |
| | AlienAdv | 2,700 | 4,232,504 | 30,000 | 9,274,361 | 13,506,865 | 176 | 1 | 6 | 7 |
| | TR | 2,371 | 18,327,037 | 0 | 12,408,639 | 30,735,160 | 279 | 2 | 0 | 2 |
| | ATSOT | 467 | 15,951,325 | 10,245 | 20,307,870 | 36,259,195 | 367 | 1 | 2 | 3 |
| | MTA | 231 | 2,292,021 | 0 | 463,174 | 2,755,195 | 209 | 1 | 0 | 1 |
| | WOC | 0 | 15,051,932 | 762 | 19,193,082 | 34,245,014 | 396 | 0 | 1 | 1 |
| 1/3/2003 | WOC | 0 | 15,053,862 | 121 | 19,249,229 | 34,249,091 | 400 | 0 | 1 | 2 |
| 1/7/2003 | LionKing | 2,426,996 | 6,276,115 | | | 6,276,115 | 2 | 66 | | 66 |
| 1/9/2003 | SpaceSta | 272,188 | 30,777,183 | 178,421 | 9,411,383 | 40,188,566 | 39 | 36 | 25 | 61 |
| | SVTS | 65,937 | 1,932,003 | 113,922 | 1,693,005 | 3,625,008 | 10 | 4 | 7 | 11 |
| | CDS | 54,903 | 14,714,301 | 15,093 | 11,566,082 | 26,280,383 | 160 | 5 | 4 | 9 |
| | Trex | 37,650 | 42,090,801 | 45,512 | 31,610,617 | 73,701,419 | 217 | 2 | 10 | 12 |
| | SAA | 27,744 | 13,823,031 | 49,664 | 3,948,433 | 17,771,464 | 100 | 7 | 8 | 15 |
| | HaunCast | 22,300 | 5,581,502 | 47,000 | 8,608,512 | 14,190,014 | 97 | 3 | 7 | 10 |
| | Apollo13 | 10,309 | 1,403,488 | | | 1,403,488 | 16 | 4 | | 4 |
| | Galapago | 8,995 | 13,887,163 | 6,810 | 5,099,372 | 18,986,535 | 165 | 2 | 1 | 3 |
| | E3D | 5,000 | 6,692,512 | 30,000 | 28,989,817 | 35,682,329 | 202 | 2 | 9 | 11 |
| | Extreme | 3,935 | 12,347,385 | 1,235 | 12,742,904 | 25,090,289 | 200 | 1 | 2 | 3 |
| | AlienAdv | 3,100 | 4,235,604 | 29,000 | 9,303,361 | 13,538,965 | 177 | 1 | 6 | 7 |
| | CTPA | 2,378 | 2,990,914 | 7,493 | 2,421,223 | 5,412,136 | 83 | 3 | 2 | 5 |
| | TR | 1,795 | 18,328,711 | 0 | 12,408,639 | 30,736,834 | 280 | 2 | 0 | 2 |
| | ATSOT | 858 | 15,952,702 | 14,038 | 20,329,399 | 36,282,101 | 368 | 1 | 2 | 3 |
| | MTA | 215 | 2,292,236 | 0 | 463,174 | 2,755,410 | 210 | 1 | 0 | 1 |
| | WOC | 0 | 15,051,932 | 927 | 19,194,422 | 34,246,354 | 397 | 0 | 1 | 1 |
| 1/14/2003 | LionKing | 1,180,631 | 7,442,173 | | | 7,442,173 | 3 | 66 | | 66 |
| 1/16/2003 | SpaceSta | 238,089 | 31,138,395 | 175,834 | 9,625,571 | 40,763,966 | 40 | 42 | 28 | 70 |
| | CDS | 40,321 | 14,758,385 | 10,242 | 11,581,548 | 26,339,933 | 161 | 5 | 4 | 9 |
| | Trex | 27,903 | 42,137,097 | 15,107 | 31,620,359 | 73,757,455 | 218 | 3 | 11 | 14 |
| | SAA | 17,044 | 13,840,076 | 46,638 | 3,995,071 | 17,835,147 | 101 | 6 | 9 | 15 |

| Wk Ending | Title | Dom | Dom | Intl | Intl | Total | Wks | — Screens — | | |
|-----------|----------|-----------|------------|---------|------------|------------|-----|-------------|------|-----|
| | | Gross | Cume | Gross | Cume | Cume | | Dom | Intl | Tot |
| | HaunCast | 12,500 | 5,594,002 | 65,000 | 8,673,512 | 14,267,514 | 98 | 3 | 7 | 10 |
| | Galapago | 6,733 | 13,899,201 | 7,305 | 5,106,062 | 19,005,264 | 166 | 3 | 1 | 4 |
| | Apollo13 | 6,449 | 1,412,663 | | | 1,412,663 | 17 | 2 | | 2 |
| | AlienAdv | 5,000 | 4,240,604 | 37,000 | 9,340,361 | 13,580,965 | 178 | 1 | 6 | 7 |
| | E3D | 5,000 | 6,692,512 | 30,000 | 28,989,817 | 35,682,329 | 203 | 2 | 9 | 11 |
| | SVTS | 4,390 | 1,934,027 | 53,656 | 1,774,851 | 3,708,878 | 11 | 1 | 3 | 4 |
| | TR | 2,059 | 18,330,770 | 0 | 12,408,639 | 30,738,893 | 281 | 1 | 0 | 1 |
| | Extreme | 1,855 | 12,349,240 | 1,043 | 12,743,947 | 25,093,187 | 201 | 1 | 2 | 3 |
| | CTPA | 1,045 | 2,990,981 | 4,780 | 2,434,306 | 5,425,286 | 84 | 1 | 2 | 3 |
| | WOC | 957 | 15,052,889 | 739 | 19,195,073 | 34,247,962 | 398 | 1 | 1 | 2 |
| | ATSOT | 917 | 15,953,619 | 4,180 | 20,338,279 | 36,291,898 | 369 | 1 | 2 | 3 |
| | MTA | 797 | 2,293,479 | 0 | 463,174 | 2,756,653 | 211 | 1 | 0 | 1 |
| 1/21/2003 | LionKing | 1,442,215 | 8,874,936 | | | 8,874,936 | 4 | 66 | | 66 |
| 1/23/2003 | SpaceSta | 290,770 | 31,469,235 | 201,764 | 9,913,766 | 41,383,001 | 41 | 42 | 27 | 69 |
| | CDS | 44,901 | 14,801,302 | 8,399 | 11,591,014 | 26,392,316 | 162 | 5 | 4 | 9 |
| | Trex | 37,542 | 42,178,464 | 20,753 | 31,646,393 | 73,824,857 | 219 | 3 | 9 | 12 |
| | SAA | 26,388 | 13,866,464 | 27,998 | 4,023,069 | 17,889,532 | 102 | 7 | 9 | 16 |
| | HaunCast | 9,900 | 5,603,902 | 52,500 | 8,726,012 | 14,329,914 | 99 | 3 | 7 | 10 |
| | Galapago | 8,358 | 13,908,603 | 4,746 | 5,109,555 | 19,018,158 | 167 | 5 | 1 | 6 |
| | E3D | 6,000 | 6,703,512 | 57,500 | 29,077,317 | 35,780,829 | 204 | 2 | 9 | 11 |
| | Apollo13 | 5,630 | 1,418,981 | | | 1,418,981 | 18 | 3 | | 3 |
| | ATSOT | 3,040 | 15,956,659 | 7,344 | 20,344,122 | 36,300,781 | 370 | 1 | 3 | 4 |
| | Extreme | 2,881 | 12,352,121 | 1,469 | 12,745,416 | 25,097,537 | 202 | 2 | 2 | 4 |
| | AlienAdv | 2,100 | 4,242,704 | 44,125 | 9,384,486 | 13,627,190 | 179 | 1 | 6 | 7 |
| | TR | 2,030 | 18,332,800 | 0 | 12,408,639 | 30,740,923 | 282 | 1 | 0 | 1 |
| | CTPA | 1,320 | 2,992,106 | 4,304 | 2,440,051 | 5,432,156 | 85 | 1 | 2 | 3 |
| | WOC | 973 | 15,053,862 | 158 | 19,195,108 | 34,248,970 | 399 | 1 | 1 | 2 |
| | MTA | 591 | 2,294,070 | 0 | 463,174 | 2,757,244 | 212 | 1 | 0 | 1 |
| | SVTS | | 1,934,053 | 63,638 | 2,002,040 | 3,936,094 | 12 | | 7 | 7 |
| 1/28/2003 | LionKing | 971,618 | 9,862,497 | | | 9,862,497 | 5 | 66 | | 66 |
| 1/30/2003 | SpaceSta | 274,354 | 31,770,537 | 219,259 | 10,152,434 | 41,922,971 | 42 | 43 | 27 | 70 |
| | Trex | 35,416 | 42,211,361 | 23,100 | 31,728,520 | 73,939,881 | 220 | 4 | 8 | 12 |
| | CDS | 24,127 | 14,832,615 | 5,521 | 11,596,957 | 26,429,572 | 163 | 5 | 4 | 9 |
| | HaunCast | 20,700 | 5,624,602 | 105,500 | 8,831,513 | 14,456,115 | 100 | 3 | 9 | 12 |
| | SAA | 20,634 | 13,887,097 | 16,716 | 4,039,785 | 17,926,882 | 103 | 7 | 9 | 16 |
| | Galapago | 11,223 | 13,918,651 | 5,359 | 5,116,905 | 19,035,556 | 168 | 4 | 1 | 5 |
| | E3D | 6,900 | 6,710,412 | 55,250 | 29,132,567 | 35,842,979 | 205 | 2 | 9 | 11 |
| | Apollo13 | 6,317 | 1,422,687 | | | 1,422,687 | 20 | 1 | | 1 |
| | Extreme | 2,972 | 12,355,093 | 1,348 | 12,746,764 | 25,101,857 | 203 | 2 | 2 | 4 |
| | TR | 2,322 | 18,335,122 | 0 | 12,408,639 | 30,743,245 | 283 | 1 | 0 | 1 |
| | AlienAdv | 2,000 | 4,244,704 | 65,250 | 9,449,736 | 13,694,440 | 180 | 1 | 7 | 8 |
| | CTPA | 720 | 2,992,341 | 3,830 | 2,507,631 | 5,499,971 | 86 | 1 | 2 | 3 |
| | MTA | 591 | 2,295,067 | 0 | 463,174 | 2,758,241 | 213 | 1 | 0 | 1 |
| | ATSOT | 105 | 15,956,764 | 5,447 | 20,350,044 | 36,306,808 | 371 | 1 | 3 | 4 |
| | SVTS | | 1,934,053 | 54,332 | 2,045,603 | 3,979,656 | 13 | | 5 | 5 |

Bookings: February 2003 by Film

716 bookings of 88 films in 277 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

| Film | Theater | Open | Close | Film | Theater | Open | Close | Film | Theater | Open | Close |
|-----------------|------------------------|-----------------|----------------|-----------------|-----------------------|-----------------|-----------------|-----------------|----------------------|-----------------|-----------------|
| AEK | Johannesburg ISA | 2/02 | 2/28/03 | Bears | Baltimore | 6/23/02 | 9/1/03 | DIS | Bratislava | 10/31/02 | 10/30/03 |
| | Katowice IT | 7/5/02 | 1/4/04 | | Calgary SC | 7/28/01 | 8/1/03 | | Huntsville | 5/1/01 | 4/04 |
| | Krakow IT | 12/15/01 | 6/11/03 | | Edmonton Ody | 2/1/02 | 6/30/03 | | Puebla | 9/15/02 | 3/14/03 |
| Africa | Pittsburgh CSC | 6/28/02 | 2/20/03 | | London ONT | 9/16/02 | 3/16/03 | | Villahermosa | 9/15/02 | 3/15/03 |
| | Atlanta FMNH | 1/3/03 | 3/28/03 | | Myrtle Beach | 1/1/03 | 6/03 | Discov | Norwalk | 1/17/03 | 6/12/03 |
| | Johannesburg ISA | 3/15/02 | 3/30/03 | | Parker | 8/31/02 | 8/31/03 | Dolphins | Albuquerque | 10/1/02 | 3/30/03 |
| | Toronto OP | 9/23/02 | 6/15/03 | | Portland | 11/1/02 | | | Dayton | 6/1/02 | 7/30/03 |
| AIWC | Johannesburg ISA | 2/02 | 9/9/03 | | Reno Fleisch | 9/23/02 | 5/23/03 | | Hong Kong | 10/1/02 | 3/31/03 |
| | Oklahoma City | 6/7/02 | 2/28/03 | | Seattle Dome | 11/25/02 | 11/25/03 | | Laie | 5/1/01 | |
| | Taejon Earth | 4/1/02 | 3/31/03 | | Sydney WBS | 2/03 | 2/04 | | Memphis Pink | 1/17/03 | 2/17/03 |
| AJ | Duluth | 11/27/02 | 2/27/03 | | Vancouver SW | 6/29/02 | 6/03 | | Munich | 9/30/02 | 3/31/03 |
| | Hong Kong | 10/18/00 | 3/31/03 | | Yellowstone | 6/1/02 | 6/1/03 | | Nuremberg | 8/15/02 | 8/14/03 |
| | San Diego RHF | 10/5/01 | 6/30/03 | BP | Bochum IM | 9/1/01 | 3/1/03 | | Seattle Dome | 5/25/02 | 5/24/03 |
| Alamo | San Antonio 2D | | | | Johannesburg ISA | 2/02 | 2/28/03 | | Sioux Falls | 2/1/03 | 5/23/03 |
| Alaska | Lucerne | 2/2/02 | 6/1/03 | | San Jose | 10/3/02 | 5/3/03 | | Warsaw IT | 10/31/02 | 5/31/03 |
| | Memphis Pink | 1/17/03 | 2/17/03 | | Taranto | 6/22/02 | 6/21/03 | E3D | Wuerzburg | 12/1/02 | 11/30/03 |
| | Spokane | 3/15/02 | 6/15/03 | | Valencia Spn | 9/1/01 | 7/30/03 | | Bratislava | 1/15/03 | 1/31/04 |
| | Sydney WBS | 11/1/02 | | CDS | Fort Lauderdale | 10/5/02 | 9/30/03 | | Chiba City | 7/10/02 | 3/31/03 |
| ALBT | Berlin Disc | 12/1/02 | 6/1/03 | | Memphis Pink | 1/17/03 | 2/17/03 | | London SM | 7/20/02 | 6/30/03 |
| | Fort Worth | 9/27/02 | 3/31/03 | ChanJian | Nagasaki SM | 10/1/02 | 3/31/03 | | Madrid | 10/26/00 | |
| | Hampton | 7/1/02 | 2/20/03 | CRA | Boston MOS | 2/14/03 | 10/14/03 | | Malta | 3/1/02 | 7/31/03 |
| | Houston MNS | 8/2/02 | 2/20/03 | | Calgary EC | 2/21/03 | 10/21/03 | | Munich | 1/15/01 | 6/30/03 |
| | Jersey City | 5/18/02 | 2/28/03 | | Chicago MSI | 2/14/03 | 10/14/03 | | Natick JF | 7/1/02 | 12/31/03 |
| | Lubbock | 2/14/03 | 6/14/03 | | Cincinnati | 2/14/03 | 10/14/03 | | Nuremberg | 8/15/02 | 3/31/03 |
| | Melbourne WBS | 2/27/03 | | | Duluth | 2/14/03 | 10/14/03 | E3Dcc | Vienna LFC | 6/7/02 | 4/10/03 |
| | Milwaukee | 12/26/02 | 6/15/03 | | Fort Worth | 2/28/03 | 10/28/03 | | Bogota | 12/6/01 | 3/31/03 |
| | Stockholm | 9/20/02 | 9/20/03 | | Hague | 2/14/03 | 10/14/03 | | Copenhagen | 12/1/00 | 5/31/03 |
| | Toronto OP | 5/18/02 | 11/30/03 | | Milwaukee | 2/28/03 | 10/28/03 | | Kagoshima | 1/5/03 | 3/29/03 |
| AlienAdv | Berlin CS | 3/1/00 | | | Orlando SC | 2/15/03 | 10/15/03 | | Karlshamn | 6/25/01 | 2/27/03 |
| | Kagoshima | 1/5/03 | 3/30/03 | | Philadelphia | 2/14/03 | 10/14/03 | | Stockholm | 5/5/00 | 6/30/03 |
| | Kuala Lumpur NP | 6/1/02 | 5/30/03 | | Pittsburgh CSC | 2/21/03 | 10/21/03 | | Syracuse | 9/14/02 | 5/31/03 |
| | Lehi | 10/29/02 | 11/30/03 | | Regina | 2/14/03 | 10/21/03 | EMSH | Castle Rock | 3/92 | |
| | Melbourne WBS | 3/14/02 | 3/31/03 | | San Antonio 2D | 2/14/03 | 10/14/03 | Everest | Austin | 10/19/02 | 4/25/03 |
| | Poitiers 870 3D | 2/1/00 | 8/31/03 | | San Diego RHF | 2/14/03 | 10/14/03 | | Bournemouth She | 11/8/02 | 5/7/03 |
| | Singapore DC | 5/1/02 | 4/30/03 | | Tampa MOSI | 2/14/03 | 10/14/03 | | Glasgow | 4/15/02 | 4/14/03 |
| | Taipei AM | 6/16/02 | 6/15/03 | | Winnipeg | 2/14/03 | 10/14/03 | | Mumbai | 4/5/02 | 5/4/03 |
| AllAcces | Cape Town ISA | 10/1/01 | 2/28/03 | CTPA | Barcelona | 11/26/01 | 12/31/03 | | Penrith | 10/1/01 | 9/30/03 |
| | Natick JF | 8/22/02 | 8/21/03 | | Brussels | 9/5/01 | 6/30/03 | | Pitea | 9/20/02 | 9/15/03 |
| Amazon | Espinho | 8/1/02 | 8/10/03 | | Cape Town ISA | 9/21/01 | 2/28/03 | | Tel Aviv NL | 11/26/02 | 11/25/04 |
| Antarc | Houston MNS | 2/21/03 | 6/5/03 | | Ichikawa | 11/1/02 | 3/31/03 | Extreme | Vantaa | 9/1/01 | 2/28/03 |
| | Oakland | 1/1/01 | 3/30/03 | | Madrid | 3/15/02 | 2/28/03 | | Bradford | 2/15/03 | 11/15/03 |
| Apollo13 | Cathedral City | 2/20/03 | 4/20/03 | | Paris Geo | 4/3/02 | 4/2/03 | | Calgary EC | 1/1/03 | 2/28/03 |
| | Dallas Cmk | 9/20/02 | 3/19/03 | | Sydney WBS | 3/14/02 | 3/04 | | Menlyn ISA | 6/22/01 | 3/22/03 |
| | Dearborn | 9/20/02 | 3/20/03 | | Syracuse | 10/1/02 | 2/28/03 | | Nuremberg | 12/22/01 | 3/31/03 |
| | Hampton | 9/20/02 | 3/16/03 | | Yokohama SC | 3/23/02 | 3/22/03 | | Seattle Dome | 5/24/02 | 5/24/03 |
| | KSC 1 | 9/20/02 | 12/31/04 | CV | Alexandria | 3/1/02 | 2/28/03 | | Speyer Imax | 5/1/00 | |
| | Natick JF | 9/20/02 | 3/20/03 | | Fort Worth | 1/7/03 | 12/31/03 | FOK | Kuwait City | 4/17/00 | 4/16/03 |
| | New Orleans | 9/20/02 | 3/20/03 | | Pitea | 4/6/02 | 4/10/03 | Galapago | Bangkok | 3/1/02 | 12/31/03 |
| | San Antonio 2D | 9/20/02 | 2/16/03 | | Sioux Falls | 2/1/03 | 12/31/03 | | Halifax | 6/14/02 | 6/13/03 |
| | Seattle PSC 1 | 9/20/02 | 8/16/03 | | Vantaa | 9/1/02 | 8/31/03 | | Quebec | 10/11/02 | 10/10/03 |
| | Washington NASM | 10/25/02 | | Cyberwor | Amneville Gau | 6/1/02 | 5/31/03 | | Warsaw IT | 7/12/02 | |
| AR | Copenhagen | 2/3/03 | 8/3/03 | | Bournemouth She | 3/22/02 | 3/21/03 | | Washington NMNH | 10/27/99 | |
| | Hutchinson | 1/10/03 | 9/10/03 | | Bratislava | 10/31/02 | 10/30/03 | GC | Berlin Disc | 4/1/02 | 3/31/03 |
| | Jakarta | 12/6/02 | 12/6/03 | | Glasgow | 10/1/02 | 3/31/03 | | Cathedral City | 3/15/02 | 6/30/03 |
| | Montreal VP | 10/11/02 | 5/10/03 | | London BFI | 10/20/02 | 10/19/03 | | Houston Reg | 9/20/02 | 12/31/03 |
| | Quebec | 2/11/03 | 9/10/03 | | London SM | 10/20/00 | 4/19/03 | | Jackson MS | 2/28/03 | 8/28/03 |
| | Singapore SC | 1/4/03 | 7/4/03 | | Malta | 9/1/02 | 8/31/03 | | Johannesburg ISA | 11/1/02 | 2/28/03 |
| | Vantaa | 2/6/03 | 2/6/04 | | Montpellier Gau | 1/1/01 | 12/03 | | Katoomba | 6/1/02 | 5/31/03 |
| ATSOT | Goteborg | 10/2/01 | 10/04 | | Nuremberg | 2/12/03 | 2/11/04 | | Las Vegas Imx | 2/6/03 | 9/6/03 |
| | Katowice IT | 9/6/02 | 2/28/03 | | Poitiers Imax 3D | 2/1/01 | 1/06 | | Mobile | 12/1/02 | 12/31/03 |

| Film | Theater | Open | Close | Film | Theater | Open | Close | Film | Theater | Open | Close |
|----------|-------------------------|-----------------|-----------------|-------------|-------------------------|----------------|-----------------|----------|------------------------|-----------------|----------------|
| HaunCast | Ontario Reg | 9/13/02 | 9/12/03 | HCBTD HH | Xalapa | 12/1/02 | 12/31/03 | Dearborn | 5/1/02 | 6/1/03 | |
| | Seoul | 12/21/02 | 6/21/03 | | San Simeon | 8/17/96 | | | Duluth | 10/1/02 | 3/31/03 |
| | Shanghai Dome | 1/31/03 | 1/30/04 | | Berlin Disc | 4/1/02 | 3/31/03 | | Harrisburg | 10/19/02 | 3/31/03 |
| | Tianjin | 2/1/03 | 1/31/04 | | Honolulu Con | 5/1/00 | 6/30/03 | | Hastings | 12/10/02 | 9/6/03 |
| | Vienna LFC | 1/10/03 | 4/10/03 | Horses | Fort Worth | 1/10/03 | 1/9/04 | | Houston MNS | 1/17/03 | 6/5/03 |
| | Amneville Gau | 10/30/01 | 6/30/03 | | Houston MNS | 2/21/03 | 6/5/03 | | Indianapolis WR | 2/7/03 | 8/30/03 |
| | Bangkok | 2/8/02 | 2/28/03 | | Melbourne WBS | 9/12/02 | | | Jersey City | 5/18/02 | 2/28/03 |
| | Barcelona | 5/7/02 | 5/7/03 | | Sacramento Imx | 8/2/02 | 2/1/03 | | Kansas City Sci | 4/22/02 | 5/30/03 |
| | Belfast She | 10/17/02 | 10/31/03 | India | Sydney WBS | 9/12/02 | | | Little Rock | 9/21/02 | 3/15/03 |
| | Berlin CS | 4/5/01 | 6/30/03 | | West Nyack Imx | 8/9/02 | 2/8/03 | | Los Angeles NA | 9/13/02 | 2/7/03 |
| | Berlin Disc | 4/5/01 | 6/30/03 | | Cape Town ISA | 10/11/02 | 10/11/04 | | Lubbock | 9/5/02 | 5/31/03 |
| | Bradford | 1/1/02 | 5/31/03 | | Dallas Cmk | 2/21/03 | 8/03 | | Memphis Pink | 11/16/02 | 6/27/03 |
| | Bristol | 8/25/01 | 10/31/03 | | London BFI | 9/14/02 | 9/14/03 | | Milwaukee | 10/1/02 | 3/31/03 |
| | Kansas City Sci | 9/27/02 | 2/8/03 | | Malta | 12/15/02 | 5/03 | | New Orleans | 1/1/03 | 6/30/03 |
| | Lehi | 10/22/02 | 11/30/03 | | Montreal VP | 10/11/02 | 4/11/03 | | Norwalk | 1/17/03 | 6/12/03 |
| | London BFI | 12/1/01 | 8/30/03 | | Orlando SC | 6/15/02 | 2/14/03 | | Orlando SC | 10/19/02 | 5/30/03 |
| | Madrid | 6/12/02 | 6/30/03 | | Quebec | 10/11/02 | 4/11/03 | | Portland | 8/16/02 | 3/15/03 |
| | Manchester UCI | 9/1/02 | 3/31/03 | | Rochester Cmk | 2/21/03 | 8/03 | | Saint Louis Arch | 5/25/02 | 5/23/03 |
| HB | Melbourne WBS | 9/13/01 | 8/31/04 | | Taipei MCRC | 7/1/02 | 7/1/03 | | San Antonio 2D | 9/6/02 | 2/15/03 |
| | Quebec | 12/13/02 | 4/30/03 | | Tulsa Cmk | 2/21/03 | 8/03 | | San Diego RHF | 8/2/02 | 2/27/03 |
| | San Antonio 3D | 6/7/02 | 6/30/03 | | Vancouver Imx | 12/25/02 | 5/03 | | Sandy | 6/7/02 | 6/6/03 |
| | Sydney WBS | 9/20/01 | 8/31/04 | IOTS | Victoria | 1/4/03 | | | Seattle PSC 1 | 9/2/02 | 6/30/03 |
| | Wuerzburg | 12/1/01 | 5/31/03 | | Wuerzburg | 12/6/02 | 5/03 | | Shreveport | 9/1/02 | 8/31/03 |
| | Aguascalientes | 5/23/02 | 5/31/03 | | Apple Valley Imx | 1/17/03 | 12/22/03 | | Washington NMNH | 9/20/02 | 4/1/03 |
| | Baltimore | 3/02 | 10/31/03 | | Bochum IM | 8/1/02 | 7/31/04 | L5 | West Nyack Imx | 2/6/03 | 7/4/03 |
| | Barcelona | 5/7/02 | 5/7/03 | ITD | Townsville | 7/19/02 | 7/18/03 | | Yellowstone | 6/15/02 | 6/14/03 |
| | Birmingham UK | 9/29/01 | 6/30/03 | | Boston NEA | 12/6/01 | | | Kagoshima | 1/1/03 | 3/31/03 |
| | Bradford | 10/11/01 | 10/31/03 | | Calgary FP | 5/31/02 | 5/30/03 | | Taipei AM | 1/15/03 | 1/14/04 |
| | Bratislava | 10/29/02 | 10/31/03 | | Chattanooga | 5/3/96 | 5/3/03 | LionKing | Addison Mar | 12/25/02 | 2/03 |
| | Bristol | 10/15/01 | 8/31/03 | JGWC | Gandhinagar GSC | 10/23/02 | | | Aguascalientes | 12/25/02 | 2/03 |
| | Charlotte | 2/2/02 | 2/28/03 | | Glasgow | 3/1/02 | 2/28/03 | | Amneville Gau | 12/25/02 | 2/03 |
| | Copenhagen | 1/18/02 | 6/30/03 | | Katowice IT | 7/5/02 | 7/4/03 | | Apple Valley Imx | 12/25/02 | 2/03 |
| | Dallas Cmk | 1/10/03 | 1/31/04 | | Manchester UCI | 10/1/02 | 9/30/03 | | Baltimore | 12/25/02 | 2/03 |
| | Denver MNS | 9/1/02 | | | Vienna LFC | 6/7/02 | 6/6/03 | | Barcelona | 12/25/02 | 2/03 |
| | Edmonton Ody | 6/22/02 | 9/30/03 | | Calgary SC | 10/02 | 10/03 | | Birmingham UK | 12/25/02 | 2/03 |
| | Glasgow | 10/11/01 | 9/1/03 | | Charlotte | 10/2/02 | 5/1/03 | | Bournemouth She | 12/25/02 | 2/03 |
| | Grand Rapids JLT | 8/30/02 | 12/31/03 | | Cincinnati | 10/4/02 | 4/30/03 | | Bratislava | 12/25/02 | 2/03 |
| | Hague | 10/10/01 | 10/10/03 | | Cleveland | 10/4/02 | 10/3/03 | | Buffalo Reg | 12/25/02 | 2/03 |
| | Harrisburg | 1/1/03 | 6/30/03 | | Columbus COSI | 10/1/02 | 3/03 | | Buford Reg | 12/25/02 | 2/03 |
| HB | Hastings | 9/10/02 | 3/10/03 | | Copenhagen | 10/12/02 | 4/11/03 | | Calgary EC | 12/25/02 | 2/03 |
| | Kaohsiung | 11/9/02 | 11/8/03 | JGWC | Detroit | 10/5/02 | 4/4/03 | | Cape Town ISA | 12/25/02 | 2/03 |
| | Karlshamn | 10/23/02 | 10/31/03 | | Jersey City | 10/02 | | | Charleston SC | 12/25/02 | 2/03 |
| | La Coruna | 10/4/02 | 12/31/03 | | Los Angeles CSC | 10/25/02 | 3/24/03 | | Cheshire Oaks WVC | 12/25/02 | 2/03 |
| | Leon Exp | 12/1/02 | 5/31/03 | | Raleigh Exp | 10/4/02 | 5/29/03 | | Chicago Imx | 12/25/02 | 2/03 |
| | London ONT | 8/9/02 | 3/31/03 | | San Diego RHF | 11/15/02 | 5/14/03 | | Col Springs Cmk | 12/25/02 | 2/03 |
| | London SM | 10/11/01 | 10/31/03 | | Shreveport | 11/16/02 | 5/14/03 | | Columbus Mar | 12/25/02 | 2/03 |
| | Louisville | 1/5/02 | | | Stockholm | 11/29/02 | 11/28/03 | | Dallas Cmk | 12/25/02 | 2/03 |
| | Madrid | 11/6/02 | 10/31/03 | | Tampa MOSI | 11/22/02 | 5/21/03 | | Dearborn | 12/25/02 | 2/03 |
| | Melbourne WBS | 10/7/02 | 10/31/03 | | Toronto OSC | 5/10/02 | | | Denver CC Reg | 12/25/02 | 2/03 |
| | Munich | 4/18/02 | 4/30/03 | JIAC | Victoria | 9/20/02 | | | Denver CM Reg | 12/25/02 | 2/03 |
| | Natick JF | 11/15/02 | 11/30/03 | | Charleston SC | 2/1/03 | 5/31/03 | | Dublin Reg | 12/25/02 | 2/03 |
| | Niagara | 7/1/02 | 2/28/03 | | Denver MNS | 6/7/02 | 3/9/03 | | Durham | 12/25/02 | 2/03 |
| | Nuremberg | 7/4/02 | 7/31/03 | | Karlshamn | 6/15/02 | 9/10/03 | | Fargo | 12/25/02 | 2/03 |
| | Oakland | 8/30/02 | 2/28/03 | Kilimanj | Munich | 2/20/03 | 8/31/03 | | Grand Rapids JLT | 12/25/02 | 2/03 |
| | Phoenix | 8/1/02 | 8/1/03 | | Stockholm | 3/1/02 | 3/7/03 | | Guadalajara Ram | 12/25/02 | 2/03 |
| | Pittsburgh CSC | 10/11/02 | 6/26/03 | | Sudbury | 10/1/02 | 5/31/03 | | Halifax | 12/25/02 | 2/03 |
| | Roanoke | 10/1/02 | 5/31/03 | | Tijuana | 10/5/02 | 4/4/03 | | Hampton | 12/25/02 | 2/03 |
| | Sagamihara | 10/19/02 | 5/31/03 | | Virginia Beach | 9/1/01 | 3/1/03 | | Hartford Crn | 12/25/02 | 2/03 |
| | San Jose | 11/6/02 | 10/31/03 | | Warsaw IT | 12/1/02 | 7/30/03 | | Honolulu Con | 12/25/02 | 2/03 |
| | Singapore SC | 5/20/02 | 2/28/03 | | Charlotte | 6/14/02 | 2/21/03 | | Houston Reg | 12/25/02 | 2/03 |
| | Speyer Dome | 6/6/02 | 12/31/03 | | Lucerne | 7/1/02 | 6/30/03 | | Indianapolis WR | 12/25/02 | 2/03 |
| | Stockholm | 11/30/01 | 6/30/03 | | Milwaukee | 7/26/02 | 2/27/03 | | Irvine Reg V | 12/25/02 | 2/03 |
| | Sydney WBS | 7/22/02 | 2/28/03 | L&C | New York AMNH | 6/24/02 | 4/30/03 | | Johannesburg ISA | 12/25/02 | 2/03 |
| | Taichung NMNS | 7/1/02 | 7/31/03 | | Phoenix | 12/1/02 | 5/31/03 | | Jupiter Crn | 12/25/02 | 2/03 |
| | Taipei AM | 5/1/02 | 5/10/03 | | Umhlanga ISA | 9/15/02 | | | Kansas City Zoo | 12/25/02 | 2/03 |
| | Tijuana | 8/17/02 | 8/31/03 | | Atlanta FMNH | 9/16/02 | 3/15/03 | | Karuizawa Sei | 12/25/02 | 2/03 |
| | Toronto OSC | 10/12/01 | | | Boston MOS | 9/28/02 | 6/30/03 | | Katowice IT | 12/25/02 | 2/03 |
| | Valencia Spn | 11/1/02 | 5/31/03 | | Branson | 5/3/02 | 4/30/03 | | King of Prussia Reg | 12/25/02 | 2/03 |
| | Vancouver Imx | 10/11/02 | 3/31/03 | | Columbus COSI | 10/11/02 | 6/20/03 | | Krakow IT | 12/25/02 | 2/03 |
| | Vienna LFC | 6/7/02 | 4/10/03 | | Corp Christi | 1/1/03 | 9/4/03 | | La Coruna | 12/25/02 | 2/03 |
| | Wuerzburg | 9/27/02 | 2/28/03 | | Davenport | 11/16/02 | 7/24/03 | | Las Palmas | 12/25/02 | 2/03 |

| Film | Theater | Open | Close | Film | Theater | Open | Close | Film | Theater | Open | Close |
|-------------|----------------------|----------------|----------------|-----------------|-------------------------|-----------------|-----------------|-----------------|-------------------------|-----------------|-----------------|
| | Las Vegas Imx | 12/25/02 | 2/03 | | Louisville | 9/12/02 | 3/12/03 | SAA | Calgary SC | 10/1/02 | 9/30/03 |
| | Leon Ram | 12/25/02 | 2/03 | | Myrtle Beach | 5/1/02 | 5/1/03 | | Fort Lauderdale | 3/1/02 | 2/28/03 |
| | Lincolnshire Reg | 12/25/02 | 2/03 | | Osaka Sci | 9/1/02 | 3/1/03 | | Frankfurt IM | 11/2/02 | 4/30/03 |
| | London BFI | 12/25/02 | 2/03 | MJTMM | Regina | 9/1/02 | 3/1/03 | | Melbourne WBS | 10/25/01 | 4/24/04 |
| | London ONT | 12/25/02 | 2/03 | MOE | Memphis Pink | 1/17/03 | 2/17/03 | | Nagoya OT | 10/1/02 | 3/30/03 |
| | Los Angeles Loe | 12/25/02 | 2/03 | | Amneville Gau | 8/29/01 | 3/31/03 | | Oklahoma City | 10/18/02 | 5/03 |
| | Los Angeles NA | 12/25/02 | 2/03 | | Beijing | 4/28/02 | 4/27/03 | | Osaka Sun | 10/1/02 | 3/30/03 |
| | Madrid | 12/25/02 | 2/03 | | Berlin CS | 10/1/02 | 2/3/03 | | Paris Geo | 10/23/02 | 10/22/03 |
| | Malta | 12/25/02 | 2/03 | | Berlin Disc | 4/1/02 | 3/31/03 | | Penrith | 3/8/02 | 3/7/03 |
| | Manchester UCI | 12/25/02 | 2/03 | | Boston MOS | 6/16/01 | 3/31/03 | | Stockholm | 9/21/01 | |
| | Melbourne ACMI | 12/25/02 | 2/03 | | Branson | 4/19/02 | 4/18/03 | | Sudbury | 9/22/02 | 6/30/03 |
| | Memphis Muv | 12/25/02 | 2/03 | | Cape Town ISA | 3/5/01 | 2/28/03 | | Sydney WBS | 10/25/01 | 4/24/04 |
| | Menlyn ISA | 12/25/02 | 2/03 | | Cocoa | 10/15/01 | 4/15/03 | | Tokyo Sei | 10/1/02 | 3/30/03 |
| | Mexico City Pap | 12/25/02 | 2/03 | | Copenhagen | 1/1/03 | 5/30/03 | | Tokyo TSC | 11/2/02 | 4/30/03 |
| | Miami Imx | 12/25/02 | 2/03 | | Corsicana | 9/1/02 | 2/28/03 | | Toronto OSC | 1/17/03 | |
| | Milan WVC | 12/25/02 | 2/03 | | Dallas SP | 9/27/02 | 3/8/03 | | Vancouver SW | 10/19/02 | 4/18/03 |
| | Monrovia Krik | 12/25/02 | 2/03 | | Fort Lauderdale | 5/25/02 | 5/24/03 | | Victoria | 3/8/02 | |
| | Morelia Ram | 12/25/02 | 2/03 | | Frankfurt IM | 9/1/02 | 2/1/03 | SE | Townsville | 7/19/02 | 7/18/03 |
| | Moscow | 2/1/03 | 2/03 | | Harrisburg | 10/6/02 | 2/21/03 | Sedona | Sedona | 3/28/98 | 12/31/03 |
| | Mumbai | 12/25/02 | 2/03 | | Katoomba | 6/1/02 | 5/31/03 | Skydance | Paris Geo | 7/3/02 | 7/3/03 |
| | Munich | 12/25/02 | 2/03 | | King of Prussia Reg | 9/13/02 | 9/12/03 | SOA | Dallas AA | 2/26/99 | |
| | Murrieta | 12/25/02 | 2/03 | | Kuwait City | 6/12/02 | 6/11/03 | Solarmax | Cocoa | 10/1/02 | 9/30/03 |
| | Myrtle Beach | 12/25/02 | 2/03 | | Manchester UCI | 7/1/02 | 6/30/03 | | Garza Garcia | 4/1/02 | 3/30/03 |
| | Nashville Reg | 12/25/02 | 2/03 | | Melbourne WBS | 10/1/02 | 12/31/03 | | Huntsville | 3/1/02 | 2/28/03 |
| | New Rochelle Reg | 12/25/02 | 2/03 | | Melzo | 1/1/02 | 5/28/03 | | Hutchinson | 3/15/02 | 3/14/03 |
| | New York Loe | 12/25/02 | 2/03 | | Mumbai | 10/1/02 | 3/31/03 | | Oakland | 9/15/00 | 3/30/03 |
| | Newport | 12/25/02 | 2/03 | | New Rochelle Reg | 9/13/02 | 9/12/03 | | Singapore SC | 11/1/02 | 2/28/03 |
| | Omaha | 12/25/02 | 2/03 | | Nuremberg | 1/3/03 | 12/31/03 | | Taipei AM | 3/1/01 | 6/28/03 |
| | Ontario Reg | 12/25/02 | 2/03 | | Oakland | 1/1/03 | 6/30/03 | SOSPI | Berlin CS | 10/24/02 | 12/31/03 |
| | Orlando Muv | 12/25/02 | 2/03 | | Pitea | 3/1/01 | 3/31/03 | | Berlin Disc | 10/24/02 | 12/31/03 |
| | Osaka Sun | 12/25/02 | 2/03 | | Portland | 11/2/01 | 6/15/03 | | Bochum IM | 11/15/02 | 12/31/03 |
| | Philadelphia | 12/25/02 | 2/03 | | San Diego RHF | 11/1/01 | 6/30/03 | | Bristol | 10/21/02 | 12/31/03 |
| | Prague IT | 12/25/02 | 2/03 | | Speyer Imax | 1/1/03 | 6/30/03 | | Chicago Imx | 1/31/03 | 1/31/04 |
| | Providence Imx | 12/25/02 | 2/03 | | Sydney WBS | 10/1/02 | 12/31/03 | | Melbourne WBS | 2/13/03 | 11/30/03 |
| | Rochester Cmk | 12/25/02 | 2/03 | MOF | Toronto OP | 9/2/02 | 6/30/03 | | Myrtle Beach | 1/31/03 | 1/31/04 |
| | Sacramento Imx | 12/25/02 | 2/03 | | Austin | 1/11/03 | 5/2/03 | | Natick JF | 1/30/03 | 1/30/04 |
| | Saint Augustine | 12/25/02 | 2/03 | | Pensacola | 11/8/96 | | | Nuremberg | 10/31/02 | 12/31/03 |
| | San Antonio 2D | 12/25/02 | 2/03 | MOTM | Berlin Disc | 5/31/01 | | | Sacramento Imx | 1/31/03 | 1/31/04 |
| | San Francisco Loe | 12/25/02 | 2/03 | MTA | Rochester MSC | 1/3/03 | 5/1/03 | | Sydney WBS | 2/13/03 | 11/30/03 |
| | San Jose | 12/25/02 | 2/03 | MTM | Hague | 12/17/02 | 2/20/03 | | Tempe Imx | 1/31/03 | 1/31/04 |
| | Sandy | 12/25/02 | 2/03 | | San Jose | 10/3/02 | 5/3/03 | | Vancouver Imx | 1/31/03 | 1/31/04 |
| | Seattle PSC 2 | 12/25/02 | 2/03 | Niagara | Oulu | 4/13/02 | 4/27/03 | SpaceSta | Addison Mar | 7/1/02 | 7/1/03 |
| | Sedona | 12/25/02 | 2/03 | | Singapore DC | 9/1/02 | 8/31/03 | | Alamogordo | 7/1/02 | 6/05 |
| | Singapore GV | 12/25/02 | 2/03 | OM | Boston NEA | 6/21/02 | 6/30/03 | | Apple Valley Imx | 2/7/03 | 8/22/03 |
| | Spokane | 12/25/02 | 2/03 | | Las Vegas Imx | 10/23/02 | 3/31/03 | | Baltimore | 5/24/02 | 5/05 |
| | Syracuse | 12/25/02 | 2/03 | | Lucerne | 9/29/02 | 3/31/03 | | Bangkok | 9/27/02 | 9/27/03 |
| | Tampa Cha | 12/25/02 | 2/03 | | Myrtle Beach | 3/1/02 | 2/28/03 | | Barcelona | 11/7/02 | 11/6/03 |
| | Tampa MOSI | 12/25/02 | 2/03 | | Paris Geo | 2/5/02 | 2/28/03 | | Berlin CS | 5/28/02 | 5/27/03 |
| | Taranto | 12/25/02 | 2/03 | | Poitiers Imax | 1/1/02 | 2/28/03 | | Berlin Disc | 5/28/02 | 5/27/03 |
| | Tempe Imx | 12/25/02 | 2/03 | | Vienna LFC | 10/4/02 | 3/27/03 | | Boston NEA | 5/1/02 | 4/04 |
| | Tokyo Sei | 12/25/02 | 2/03 | OnGuard | Singapore DC | 2/13/99 | 12/03 | | Bradford | 6/1/02 | 6/1/03 |
| | Tulsa Cmk | 12/25/02 | 2/03 | OO | Alamogordo | 1/28/03 | 9/15/03 | | Branson | 5/25/02 | 8/31/03 |
| | Umhlanga ISA | 12/25/02 | 2/03 | | Bristol | 11/25/02 | 11/25/03 | | Bristol | 5/02 | 5/03 |
| | Valencia Reg | 12/25/02 | 2/03 | | Garza Garcia | 11/28/02 | 5/30/03 | | Brussels | 10/26/02 | 6/30/03 |
| | Virginia Beach | 12/25/02 | 2/03 | | Grand Rapids JLT | 1/24/03 | 5/30/03 | | Buford Reg | 4/19/02 | 4/19/03 |
| | Warsaw IT | 12/25/02 | 2/03 | | Lehi | 6/11/02 | 5/30/03 | | Cape Town ISA | 4/25/02 | |
| | West Nyack Imx | 12/25/02 | 2/03 | | Parker | 12/20/02 | 2/28/04 | | Cedar Rapids | 11/1/02 | 2/28/03 |
| | Winnipeg | 12/25/02 | 2/03 | | Puebla | 2/1/03 | 4/30/03 | | Charleston SC | 5/21/02 | 5/20/03 |
| | Woodridge Cmk | 12/25/02 | 2/03 | | Rochester MSC | 7/4/02 | 6/30/03 | | Chattanooga | 4/19/02 | 5/23/03 |
| LOLL | Loch Lomond | 7/24/02 | | | Saint Augustine | 1/6/03 | 5/30/03 | | Chicago Imx | 7/3/02 | 7/2/03 |
| LS | Charleston SC | 11/1/02 | 10/31/03 | | San Diego NHM | 3/31/01 | 12/31/03 | | Cleveland | 11/29/02 | 11/28/03 |
| | Dwingeloo | 5/1/01 | 4/30/03 | | Taipei MCRC | 1/1/03 | 12/31/03 | | Copenhagen | 5/31/02 | 5/30/03 |
| | Laie | 5/1/01 | | | Tijuana | 10/18/01 | 12/31/03 | | Dallas Cmk | 4/19/02 | 4/05 |
| | Mumbai | 9/1/02 | 8/31/03 | OrigLife | Paris Geo | 6/26/01 | 5/03 | | Davenport | 7/13/02 | 7/10/03 |
| | Omaha | 9/15/02 | 2/15/03 | | Taichung NMNS | 1/20/03 | | | Dayton | 5/24/02 | 5/23/03 |
| | Taranto | 6/30/02 | 6/19/03 | OW3D | Boston NEA | 2/11/03 | | | Denver MNS | 9/1/02 | 9/1/03 |
| | Valencia Spn | 11/1/02 | 5/31/03 | | Chattanooga | 2/22/03 | 2/21/04 | | Dublin Reg | 4/19/02 | 4/19/03 |
| LW | Birmingham AL | 8/31/02 | | Ozarks | Branson | 1/93 | 12/03 | | Edmonton Ody | 10/11/02 | 10/10/03 |
| | Boston NEA | 12/6/01 | | Pulse | New York AMNH | 10/17/02 | 6/17/03 | | Fort Worth | 5/1/02 | 5/1/03 |
| | Columbus COSI | 1/19/02 | 5/24/03 | ROF | Houston MNS | 2/21/03 | 6/5/03 | | Frankfurt IM | 5/28/02 | 5/27/03 |
| | Dallas SP | 5/25/02 | 5/25/03 | S&R | Tsuruga | 11/1/02 | 3/31/03 | | Galveston | 5/24/02 | 5/05 |

| Film | Theater | Open | Close | Film | Theater | Open | Close | Film | Theater | Open | Close |
|------|------------------------|----------------|-----------------|-------------|------------------------|-----------------|----------------|---------------|------------------------|-----------------|-----------------|
| | Garden City | 4/19/02 | 5/05 | | Portland | 4/19/02 | 4/19/03 | TBAA | Calgary SC | 5/25/02 | 3/31/03 |
| | Garza Garcia | 10/1/02 | 3/31/03 | | Sacramento Imx | 5/1/02 | 4/04 | | Hutchinson | 6/1/02 | 5/31/03 |
| | Grand Rapids JLT | 5/31/02 | 5/31/04 | | San Diego RHF | 5/17/02 | 2/03 | | Oakland | 1/1/02 | 12/31/03 |
| | Hague | 10/10/02 | 10/03 | | San Jose | 10/3/02 | 5/1/03 | TF | Washington NASM | 7/1/76 | |
| | Hampton | 5/24/02 | 5/05 | | Seattle PSC 2 | 5/17/02 | 5/04 | Trex | Belfast She | 3/15/02 | 3/14/03 |
| | Harrisburg | 6/1/02 | 5/31/03 | | Shreveport | 7/1/02 | 6/30/03 | | Glasgow | 2/1/03 | 7/31/03 |
| | Hong Kong | 1/1/03 | 12/31/03 | | Sinsheim | 5/9/02 | 5/8/04 | | Kuwait City | 9/30/02 | 9/29/03 |
| | Honolulu Con | 6/14/02 | 6/13/03 | | Spokane | 5/30/02 | 5/30/03 | | Manchester UCI | 2/25/02 | 2/24/03 |
| | Houston MNS | 10/4/02 | 10/4/03 | | Stockholm | 5/17/02 | | | Nuremberg | 2/7/02 | 2/6/03 |
| | Hull | 7/1/02 | 7/1/03 | | Sydney WBS | 4/19/02 | 4/04 | | San Antonio 3D | 1/3/03 | 1/2/04 |
| | Huntsville | 5/24/02 | 5/05 | | Tempe Imx | 5/1/02 | 4/04 | | Townsville | 7/19/02 | 7/18/03 |
| | Hutchinson | 6/1/02 | 6/07 | | Tokyo Sei | 4/25/02 | 4/30/04 | UGs | Belfast She | 5/6/02 | 4/30/03 |
| | Indianapolis WR | 5/23/02 | 4/04 | | Toronto FP | 10/18/02 | 10/17/03 | | Berlin Disc | 2/4/03 | 9/30/03 |
| | Kaohsiung | 9/1/02 | 6/30/03 | | Toronto OSC | 10/18/02 | | | Bournemouth She | 3/22/02 | 3/21/03 |
| | Krakow IT | 9/6/02 | 9/5/03 | | Valencia Spn | 10/14/02 | 5/13/03 | | Frankfurt IM | 6/7/02 | 4/10/03 |
| | KSC 2 | 4/19/02 | 4/18/04 | | Victoria | 5/31/02 | | | Wuerzburg | 7/1/02 | 7/21/03 |
| | Kuwait City | 10/1/02 | 9/30/03 | | Vienna LFC | 1/1/03 | 12/31/03 | WABOS | Stockholm | 10/16/02 | 10/20/03 |
| | Langley FP | 4/26/02 | 4/25/05 | | Warsaw IT | 9/1/02 | 8/31/03 | | Valencia Spn | 5/1/00 | 5/31/03 |
| | Las Vegas Imx | 4/19/02 | 4/18/04 | | Washington NASM | 4/17/02 | | Whales | Atlanta FMNH | 12/13/02 | 5/30/03 |
| | Little Rock | 1/15/03 | 9/30/03 | | West Nyack Imx | 5/1/02 | 4/04 | | Calgary SC | 2/2/02 | 3/31/03 |
| | London BFI | 4/27/02 | 4/26/03 | | Winnipeg | 10/13/02 | | | Cocoa | 7/1/02 | 6/30/03 |
| | London SM | 5/28/02 | 5/27/03 | | Woodbridge FP | 4/26/02 | 4/25/05 | | Fort Worth | 9/1/02 | 8/31/03 |
| | Los Angeles CSC | 4/19/02 | 4/19/03 | STTM | Barcelona | 11/7/02 | 5/7/03 | | Jackson MS | 10/4/02 | 3/31/03 |
| | Los Angeles NA | 4/19/02 | 5/31/03 | | Speyer Imax | 11/1/02 | 2/28/03 | | Katoomba | 6/1/02 | 5/31/03 |
| | Lubbock | 11/1/02 | 2/1/03 | | Vienna LFC | 10/3/02 | 4/8/03 | | Los Angeles CSC | 10/25/02 | 3/31/03 |
| | Madrid | 11/6/02 | 11/5/03 | | Wuerzburg | 12/13/00 | 2/28/03 | | Umhlanga ISA | 9/1/02 | 3/31/03 |
| | Melbourne WBS | 4/19/02 | 4/04 | SU | Cathedral City | 1/3/03 | 7/3/03 | | Virginia Beach | 1/3/03 | 3/31/03 |
| | Memphis Pink | 6/29/02 | 3/7/03 | | Dayton | 9/27/02 | | | Warsaw IT | 12/31/02 | 6/30/03 |
| | Miami Imx | 5/1/02 | 4/04 | | Hutchinson | 9/27/02 | | WOC | Goteborg | 4/30/02 | 10/04 |
| | Milwaukee | 6/1/02 | 6/1/03 | | Kansas City Sci | 1/10/03 | 4/10/03 | | Poitiers Imax 3D | 1/1/02 | 12/04 |
| | Mobile | 1/6/03 | 6/6/03 | | Lucerne | 9/24/02 | 3/31/03 | Wolves | Hibbing | 9/6/02 | 3/6/03 |
| | Montreal VP | 4/19/02 | 4/18/03 | | Miami Imx | 2/1/03 | 7/1/03 | | Reno Fleisch | 10/9/01 | 5/31/03 |
| | Munich | 5/28/02 | 5/27/03 | | Pensacola | 9/21/02 | 3/1/03 | | San Diego NHM | 2/1/03 | 5/27/03 |
| | Osaka Sun | 4/19/02 | 4/04 | | Washington NASM | 9/18/02 | | Yell | Cathedral City | 10/4/02 | 2/4/03 |
| | Oslo | 5/28/02 | 11/03 | T40 | Detroit | 2/1/03 | 8/1/03 | | Katoomba | 6/1/02 | 5/31/03 |
| | Philadelphia | 6/1/02 | 5/04 | | Los Angeles CSC | 2/1/03 | 8/1/03 | ZC | Zion | 5/24/94 | |
| | Poitiers Solido | 2/1/03 | 1/31/04 | T90 | Norwalk | 11/20/98 | 12/03 | | | | |

February 2003 by Theater

| Theater | Film | Open | Close | Theater | Film | Open | Close | Theater | Film | Open | Close |
|-------------------------|-----------------|----------------|-----------------|----------------------|-----------------|-----------------|-----------------|------------------------|-----------------|-----------------|-----------------|
| Addison Mar | LionKing | 12/25/02 | 2/03 | Barcelona | CTPA | 11/26/01 | 12/31/03 | Bochum IM | BP | 9/1/01 | 3/1/03 |
| | SpaceSta | 7/1/02 | 7/1/03 | | HaunCast | 5/7/02 | 5/7/03 | | IOTS | 8/1/02 | 7/31/04 |
| Aguascalientes | HB | 5/23/02 | 5/31/03 | | HB | 5/7/02 | 5/7/03 | | SOSPI | 11/15/02 | 12/31/03 |
| | LionKing | 12/25/02 | 2/03 | | LionKing | 12/25/02 | 2/03 | Bogota | E3Dcc | 12/6/01 | 3/31/03 |
| Alamogordo | OO | 1/28/03 | 9/15/03 | | SpaceSta | 11/7/02 | 11/6/03 | Boston MOS | CRA | 2/14/03 | 10/14/03 |
| | SpaceSta | 7/1/02 | 6/05 | | STTM | 11/7/02 | 5/7/03 | | L&C | 9/28/02 | 6/30/03 |
| Albuquerque | Dolphins | 10/1/02 | 3/30/03 | Beijing | MOE | 4/28/02 | 4/27/03 | | MOE | 6/16/01 | 3/31/03 |
| Alexandria | CV | 3/1/02 | 2/28/03 | Belfast She | HaunCast | 10/17/02 | 10/31/03 | Boston NEA | ITD | 12/6/01 | |
| Amneville Gau | Cyberwor | 6/1/02 | 5/31/03 | | Trex | 3/15/02 | 3/14/03 | | LW | 12/6/01 | |
| | HaunCast | 10/30/01 | 6/30/03 | | UGs | 5/6/02 | 4/30/03 | | OM | 6/21/02 | 6/30/03 |
| | LionKing | 12/25/02 | 2/03 | Berlin CS | AlienAdv | 3/1/00 | | | OW3D | 2/1/03 | |
| | MOE | 8/29/01 | 3/31/03 | | HaunCast | 4/5/01 | 6/30/03 | | SpaceSta | 5/1/02 | 4/04 |
| Apple Valley Imx | IOTS | 1/17/03 | 12/22/03 | | MOE | 10/1/02 | 2/3/03 | Bournemouth She | Cyberwor | 3/22/02 | 3/21/03 |
| | LionKing | 12/25/02 | 2/03 | | SOSPI | 10/24/02 | 12/31/03 | | Everest | 11/8/02 | 5/7/03 |
| | SpaceSta | 2/7/03 | 8/22/03 | | SpaceSta | 5/28/02 | 5/27/03 | | LionKing | 12/25/02 | 2/03 |
| Atlanta FMNH | Africa | 1/3/03 | 3/28/03 | Berlin Disc | ALBT | 12/1/02 | 6/1/03 | | UGs | 3/22/02 | 3/21/03 |
| | L&C | 9/16/02 | 3/15/03 | | GC | 4/1/02 | 3/31/03 | Bradford | Extreme | 2/15/03 | 11/15/03 |
| | Whales | 12/13/02 | 5/30/03 | | HaunCast | 4/5/01 | 6/30/03 | | HaunCast | 1/1/02 | 5/31/03 |
| Austin | Everest | 10/19/02 | 4/25/03 | | HH | 4/1/02 | 3/31/03 | | HB | 10/11/01 | 10/31/03 |
| | MOF | 1/11/03 | 5/2/03 | | MOE | 4/1/02 | 3/31/03 | | SpaceSta | 6/1/02 | 6/1/03 |
| Baltimore | Bears | 6/23/02 | 9/1/03 | | MOTM | 5/31/01 | | Branson | L&C | 5/3/02 | 4/30/03 |
| | HB | 3/02 | 10/31/03 | | SOSPI | 10/24/02 | 12/31/03 | | MOE | 4/19/02 | 4/18/03 |
| | LionKing | 12/25/02 | 2/03 | | SpaceSta | 5/28/02 | 5/27/03 | | Ozarks | 1/93 | 12/03 |
| | SpaceSta | 5/24/02 | 5/05 | | UGs | 2/4/03 | 9/30/03 | | SpaceSta | 5/25/02 | 8/31/03 |
| Bangkok | Galapago | 3/1/02 | 12/31/03 | Birmingham AL | LW | 8/31/02 | | Bratislava | Cyberwor | 10/31/02 | 10/30/03 |
| | HaunCast | 2/8/02 | 2/28/03 | Birmingham UK | HB | 9/29/01 | 6/30/03 | | DIS | 10/31/02 | 10/30/03 |
| | SpaceSta | 9/27/02 | 9/27/03 | | LionKing | 12/25/02 | 2/03 | | E3D | 1/15/03 | 1/31/04 |

| Theater | Film | Open | Close | Theater | Film | Open | Close | Theater | Film | Open | Close |
|-------------------|----------|----------|----------|------------------|----------|----------|----------|------------------|----------|----------|----------|
| Bristol | HB | 10/29/02 | 10/31/03 | Dallas Cmk | Apollo13 | 9/20/02 | 3/19/03 | Hampton | LionKing | 12/25/02 | 2/03 |
| | LionKing | 12/25/02 | 2/03 | | HB | 1/10/03 | 1/31/04 | | ALBT | 7/1/02 | 2/20/03 |
| | HaunCast | 8/25/01 | 10/31/03 | | India | 2/21/03 | 8/03 | | Apollo13 | 9/20/02 | 3/16/03 |
| | HB | 10/15/01 | 8/31/03 | | LionKing | 12/25/02 | 2/03 | | LionKing | 12/25/02 | 2/03 |
| | OO | 11/25/02 | 11/25/03 | | SpaceSta | 4/19/02 | 4/05 | | SpaceSta | 5/24/02 | 5/05 |
| Brussels | SOSPI | 10/21/02 | 12/31/03 | Dallas SP | LW | 5/25/02 | 5/25/03 | Harrisburg | HB | 1/1/03 | 6/30/03 |
| | SpaceSta | 5/02 | 5/03 | | MOE | 9/27/02 | 3/8/03 | | L&C | 10/19/02 | 3/31/03 |
| | CTPA | 9/5/01 | 6/30/03 | | L&C | 11/16/02 | 7/24/03 | | MOE | 10/6/02 | 2/21/03 |
| Buffalo Reg | SpaceSta | 10/26/02 | 6/30/03 | Davenport | SpaceSta | 7/13/02 | 7/10/03 | Hartford Crn | SpaceSta | 6/1/02 | 5/31/03 |
| | LionKing | 12/25/02 | 2/03 | | LionKing | 12/25/02 | 2/03 | | LionKing | 12/25/02 | 2/03 |
| Buford Reg | LionKing | 12/25/02 | 2/03 | Dayton | Dolphins | 6/1/02 | 7/30/03 | Hastings | HB | 9/10/02 | 3/10/03 |
| | SpaceSta | 4/19/02 | 4/19/03 | | SpaceSta | 5/24/02 | 5/23/03 | | L&C | 12/10/02 | 9/6/03 |
| Calgary EC | CRA | 2/21/03 | 10/21/03 | Dearborn | Apollo13 | 9/20/02 | 3/20/03 | Hibbing | Wolves | 9/6/02 | 3/6/03 |
| | Extreme | 1/1/03 | 2/28/03 | | L&C | 5/1/02 | 6/1/03 | | AJ | 10/18/00 | 3/31/03 |
| | LionKing | 12/25/02 | 2/03 | | LionKing | 12/25/02 | 2/03 | Hong Kong | Dolphins | 10/1/02 | 3/31/03 |
| Calgary FP | ITD | 5/31/02 | 5/30/03 | Denver CC Reg | LionKing | 12/25/02 | 2/03 | | SpaceSta | 1/1/03 | 12/31/03 |
| | Bears | 7/28/01 | 8/1/03 | Denver CM Reg | LionKing | 12/25/02 | 2/03 | | HH | 5/1/00 | 6/30/03 |
| Calgary SC | JGWC | 10/02 | 10/03 | Denver MNS | HB | 9/1/02 | 9/1/03 | Honolulu Con | LionKing | 12/25/02 | 2/03 |
| | SAA | 10/1/02 | 9/30/03 | | JIAC | 6/7/02 | 3/9/03 | | SpaceSta | 6/14/02 | 6/13/03 |
| | TBAA | 5/25/02 | 3/31/03 | Detroit | SpaceSta | 9/1/02 | 9/1/03 | Houston MNS | ALBT | 8/2/02 | 2/20/03 |
| Cape Town ISA | Whales | 2/2/02 | 3/31/03 | | JGWC | 10/5/02 | 4/4/03 | | Antarc | 2/21/03 | 6/5/03 |
| | AllAcces | 10/1/01 | 2/28/03 | | T40 | 2/1/03 | 8/1/03 | | Horses | 2/21/03 | 6/5/03 |
| | CTPA | 9/21/01 | 2/28/03 | Dublin Reg | LionKing | 12/25/02 | 2/03 | | L&C | 1/17/03 | 6/5/03 |
| | India | 10/11/02 | 10/11/04 | | SpaceSta | 4/19/02 | 4/19/03 | | ROF | 2/21/03 | 6/5/03 |
| | LionKing | 12/25/02 | 2/03 | Duluth | AJ | 11/27/02 | 2/27/03 | Houston Reg | SpaceSta | 10/4/02 | 10/4/03 |
| | MOE | 3/5/01 | 2/28/03 | | CRA | 2/14/03 | 10/14/03 | | GC | 9/20/02 | 12/31/03 |
| | SpaceSta | 4/25/02 | | | L&C | 10/1/02 | 3/31/03 | Hull | LionKing | 12/25/02 | 2/03 |
| Castle Rock | EMSH | 3/92 | | Durham | LionKing | 12/25/02 | 2/03 | | SpaceSta | 7/1/02 | 7/1/03 |
| | Apollo13 | 2/20/03 | 4/20/03 | | LS | 5/1/01 | 4/30/03 | | DIS | 5/1/01 | 4/04 |
| Cathedral City | GC | 3/15/02 | 6/30/03 | Dwingeloo | Bears | 2/1/02 | 6/30/03 | Huntsville | Solarmax | 3/1/02 | 2/28/03 |
| | SU | 1/3/03 | 7/3/03 | | HB | 6/22/02 | 9/30/03 | | SpaceSta | 5/24/02 | 5/05 |
| | Yell | 10/4/02 | 2/4/03 | Espinho | SpaceSta | 10/11/02 | 10/10/03 | Hutchinson | AR | 1/10/03 | 9/10/03 |
| Cedar Rapids | SpaceSta | 11/1/02 | 2/28/03 | | Amazon | 8/1/02 | 8/10/03 | | Solarmax | 3/15/02 | 3/14/03 |
| Charleston SC | JIAC | 2/1/03 | 5/31/03 | Fort Lauderdale | LionKing | 12/25/02 | 2/03 | | SpaceSta | 6/1/02 | 6/07 |
| | LionKing | 12/25/02 | 2/03 | | CDS | 10/5/02 | 9/30/03 | Ichikawa | SU | 9/27/02 | |
| | LS | 11/1/02 | 10/31/03 | Fort Worth | MOE | 5/25/02 | 5/24/03 | | TBAA | 6/1/02 | 5/31/03 |
| Charlotte | SpaceSta | 5/21/02 | 5/20/03 | | SAA | 3/1/02 | 2/28/03 | | CTPA | 11/1/02 | 3/31/03 |
| | HB | 2/2/02 | 2/28/03 | | ALBT | 9/27/02 | 3/31/03 | Indianapolis WR | L&C | 2/7/03 | 8/30/03 |
| | JGWC | 10/2/02 | 5/1/03 | | CRA | 2/28/03 | 10/28/03 | | LionKing | 12/25/02 | 2/03 |
| Chattanooga | Kilimanj | 6/14/02 | 2/21/03 | | CV | 1/7/03 | 12/31/03 | Irvine Reg V | SpaceSta | 5/23/02 | 4/04 |
| | ITD | 5/3/96 | 5/3/03 | Frankfurt IM | Horses | 1/10/03 | 1/9/04 | | LionKing | 12/25/02 | 2/03 |
| | OW3D | 2/22/03 | 2/21/04 | | SpaceSta | 5/1/02 | 5/1/03 | Jackson MS | GC | 2/28/03 | 8/28/03 |
| Cheshire Oaks WVC | SpaceSta | 4/19/02 | 5/23/03 | | Whales | 9/1/02 | 8/31/03 | | Whales | 10/4/02 | 3/31/03 |
| | LionKing | 12/25/02 | 2/03 | | MOE | 9/1/02 | 2/1/03 | Jakarta | AR | 12/6/02 | 12/6/03 |
| | E3D | 7/10/02 | 3/31/03 | | SAA | 11/2/02 | 4/30/03 | | ALBT | 5/18/02 | 2/28/03 |
| Chiba City | LionKing | 12/25/02 | 2/03 | | SpaceSta | 5/28/02 | 5/27/03 | Jersey City | JGWC | 10/02 | |
| | SOSPI | 1/31/03 | 1/31/04 | Galveston | UGs | 6/7/02 | 4/10/03 | | L&C | 5/18/02 | 2/28/03 |
| Chicago Imx | SpaceSta | 7/3/02 | 7/2/03 | | SpaceSta | 5/24/02 | 5/05 | | AEK | 2/02 | 2/28/03 |
| | CRA | 2/14/03 | 10/14/03 | Gandhinagar GSC | ITD | 10/23/02 | | Johannesburg ISA | Africa | 3/15/02 | 3/30/03 |
| | CRA | 2/14/03 | 10/14/03 | | SpaceSta | 4/19/02 | 5/05 | | AIWC | 2/02 | 9/9/03 |
| Cincinnati | JGWC | 10/4/02 | 4/30/03 | Garden City | OO | 11/28/02 | 5/30/03 | | BP | 2/02 | 2/28/03 |
| | JGWC | 10/4/02 | 10/3/03 | | Solarmax | 4/1/02 | 3/30/03 | Kansas City Sci | GC | 11/1/02 | 2/28/03 |
| Cleveland | SpaceSta | 11/29/02 | 11/28/03 | Garza Garcia | SpaceSta | 10/1/02 | 3/31/03 | | LionKing | 12/25/02 | 2/03 |
| | MOE | 10/15/01 | 4/15/03 | | SpaceSta | 10/1/02 | 3/31/03 | | LionKing | 12/25/02 | 2/03 |
| Cocoa | Solarmax | 10/1/02 | 9/30/03 | Glasgow | Cyberwor | 10/1/02 | 3/31/03 | Jupiter Crn | AlienAdv | 1/5/03 | 3/30/03 |
| | Whales | 7/1/02 | 6/30/03 | | Everest | 4/15/02 | 4/14/03 | | E3Dcc | 1/5/03 | 3/29/03 |
| | LionKing | 12/25/02 | 2/03 | | HB | 10/11/01 | 9/1/03 | Kansas City Zoo | L5 | 1/1/03 | 3/31/03 |
| Columbus COSI | JGWC | 10/1/02 | 3/03 | Goteborg | ITD | 3/1/02 | 2/28/03 | | HaunCast | 9/27/02 | 2/8/03 |
| | L&C | 10/11/02 | 6/20/03 | | ATSOT | 10/2/01 | 10/04 | | L&C | 4/22/02 | 5/30/03 |
| | LW | 1/19/02 | 5/24/03 | Grand Rapids JLT | WOC | 4/30/02 | 10/04 | Karlshamn | SU | 1/10/03 | 4/10/03 |
| Columbus Mar | LionKing | 12/25/02 | 2/03 | | HB | 8/30/02 | 12/31/03 | | LionKing | 12/25/02 | 2/03 |
| | AR | 2/3/03 | 8/3/03 | | LionKing | 12/25/02 | 2/03 | Kaohsiung | HB | 11/9/02 | 11/8/03 |
| | E3Dcc | 12/1/00 | 5/31/03 | Guadalajara Ram | OO | 1/24/03 | 5/30/03 | | SpaceSta | 9/1/02 | 6/30/03 |
| Copenhagen | HB | 1/18/02 | 6/30/03 | | SpaceSta | 5/31/02 | 5/31/04 | | E3Dcc | 6/25/01 | 2/27/03 |
| | JGWC | 10/12/02 | 4/11/03 | | LionKing | 12/25/02 | 2/03 | Karuizawa Sei | HB | 10/23/02 | 10/31/03 |
| | MOE | 1/1/03 | 5/30/03 | Hague | CRA | 2/14/03 | 10/14/03 | | JIAC | 6/15/02 | 9/10/03 |
| Corpus Christi | SpaceSta | 5/31/02 | 5/30/03 | | HB | 10/10/01 | 10/10/03 | | LionKing | 12/25/02 | 2/03 |
| | L&C | 1/1/03 | 9/4/03 | Halifax | MTM | 12/17/02 | 2/20/03 | Katoomba | GC | 6/1/02 | 5/31/03 |
| | MOE | 9/1/02 | 2/28/03 | | SpaceSta | 10/10/02 | 10/03 | | MOE | 6/1/02 | 5/31/03 |
| Dallas AA | SOA | 2/26/99 | | | Galapago | 6/14/02 | 6/13/03 | | Whales | 6/1/02 | 5/31/03 |

| Theater | Film | Open | Close | Theater | Film | Open | Close | Theater | Film | Open | Close |
|---------------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|------------------|-----------------|-----------------|-----------------|
| Katowice IT | Yell | 6/1/02 | 5/31/03 | Malta | Cyberwor | 9/1/02 | 8/31/03 | New Orleans | SOSPI | 1/30/03 | 1/30/04 |
| | AEK | 7/5/02 | 1/4/04 | | E3D | 3/1/02 | 7/31/03 | | Apollo13 | 9/20/02 | 3/20/03 |
| | ATSOT | 9/6/02 | 2/28/03 | | India | 12/15/02 | 5/03 | | L&C | 1/1/03 | 6/30/03 |
| | ITD | 7/5/02 | 7/4/03 | Manchester UCI | LionKing | 12/25/02 | 2/03 | New Rochelle Reg | LionKing | 12/25/02 | 2/03 |
| King of Prussia Reg | LionKing | 12/25/02 | 2/03 | | HaunCast | 9/1/02 | 3/31/03 | | MOE | 9/13/02 | 9/12/03 |
| | MOE | 9/13/02 | 9/12/03 | | ITD | 10/1/02 | 9/30/03 | New York AMNH | Killimanj | 6/24/02 | 4/30/03 |
| Krakow IT | AEK | 12/15/01 | 6/11/03 | | LionKing | 12/25/02 | 2/03 | | Pulse | 10/17/02 | 6/17/03 |
| | LionKing | 12/25/02 | 2/03 | Melbourne ACMI | MOE | 7/1/02 | 6/30/03 | New York Loe | LionKing | 12/25/02 | 2/03 |
| KSC 1 | SpaceSta | 9/6/02 | 9/5/03 | | Trex | 2/25/02 | 2/24/03 | | LionKing | 12/25/02 | 2/03 |
| | Apollo13 | 9/20/02 | 12/31/04 | | LionKing | 12/25/02 | 2/03 | Niagara | HB | 7/1/02 | 2/28/03 |
| KSC 2 | SpaceSta | 4/19/02 | 4/18/04 | | ALBT | 2/27/03 | | | Discov | 1/17/03 | 6/12/03 |
| Kuala Lumpur NP | AlienAdv | 6/1/02 | 5/30/03 | Melbourne WBS | AlienAdv | 3/14/02 | 3/31/03 | Norwalk | L&C | 1/17/03 | 6/12/03 |
| | FOK | 4/17/00 | 4/16/03 | | HaunCast | 9/13/01 | 8/31/04 | | T90 | 11/20/98 | 12/03 |
| Kuwait City | MOE | 6/12/02 | 6/11/03 | | HB | 10/7/02 | 10/31/03 | Nuremberg | Cyberwor | 2/12/03 | 2/11/04 |
| | SpaceSta | 10/1/02 | 9/30/03 | | Horses | 9/12/02 | | | Dolphins | 8/15/02 | 8/14/03 |
| La Coruna | Trex | 9/30/02 | 9/29/03 | Melzo | MOE | 10/1/02 | 12/31/03 | | E3D | 8/15/02 | 3/31/03 |
| | HB | 10/4/02 | 12/31/03 | | SAA | 10/25/01 | 4/24/04 | | Extreme | 12/22/01 | 3/31/03 |
| Laie | LionKing | 12/25/02 | 2/03 | | SOSPI | 2/13/03 | 11/30/03 | | HB | 7/4/02 | 7/31/03 |
| | Dolphins | 5/1/01 | | | SpaceSta | 4/19/02 | 4/04 | Oakland | MOE | 1/3/03 | 12/31/03 |
| Langley FP | LS | 5/1/01 | | Memphis Muv | MOE | 1/1/02 | 2/28/03 | | SOSPI | 10/31/02 | 12/31/03 |
| | SpaceSta | 4/26/02 | 4/25/05 | | LionKing | 12/25/02 | 2/03 | | Trex | 2/7/02 | 2/6/03 |
| Las Palmas | LionKing | 12/25/02 | 2/03 | | Alaska | 1/17/03 | 2/17/03 | | Antarc | 1/1/01 | 3/30/03 |
| Las Vegas Imx | GC | 2/6/03 | 9/6/03 | | CDS | 1/17/03 | 2/17/03 | Oklahoma City | HB | 8/30/02 | 2/28/03 |
| | LionKing | 12/25/02 | 2/03 | Menlyn ISA | Dolphins | 1/17/03 | 2/17/03 | | MOE | 1/1/03 | 6/30/03 |
| Lehi | OM | 10/23/02 | 3/31/03 | | L&C | 11/16/02 | 6/27/03 | | Solarmax | 9/15/00 | 3/30/03 |
| | SpaceSta | 4/19/02 | 4/18/04 | | MJTTM | 1/17/03 | 2/17/03 | | TBAA | 1/1/02 | 12/31/03 |
| | AlienAdv | 10/29/02 | 11/30/03 | | SpaceSta | 6/29/02 | 3/7/03 | Omaha | AIWC | 6/7/02 | 2/28/03 |
| | HaunCast | 10/22/02 | 11/30/03 | Mexico City Pap | Extreme | 6/22/01 | 3/22/03 | | SAA | 10/18/02 | 5/03 |
| Leon Exp | OO | 6/11/02 | 5/30/03 | | LionKing | 12/25/02 | 2/03 | | LionKing | 12/25/02 | 2/03 |
| Leon Ram | HB | 12/1/02 | 5/31/03 | | LionKing | 12/25/02 | 2/03 | | LS | 9/15/02 | 2/15/03 |
| Lincolnshire Reg | LionKing | 12/25/02 | 2/03 | Miami Imx | LionKing | 12/25/02 | 2/03 | Ontario Reg | GC | 9/13/02 | 9/12/03 |
| | LionKing | 12/25/02 | 2/03 | | SpaceSta | 5/1/02 | 4/04 | | LionKing | 12/25/02 | 2/03 |
| Little Rock | L&C | 9/21/02 | 3/15/03 | Milan WVC | SU | 2/1/03 | 7/1/03 | Orlando Muv | LionKing | 12/25/02 | 2/03 |
| | SpaceSta | 1/15/03 | 9/30/03 | | LionKing | 12/25/02 | 2/03 | | CRA | 2/15/03 | 10/15/03 |
| Loch Lomond | LOLL | 7/24/02 | | | ALBT | 12/26/02 | 6/15/03 | Orlando SC | India | 6/15/02 | 2/14/03 |
| | Cyberwor | 10/20/02 | 10/19/03 | | CRA | 2/28/03 | 10/28/03 | | L&C | 10/19/02 | 5/30/03 |
| London BFI | HaunCast | 12/1/01 | 8/30/03 | Milwaukee | Kilimanj | 7/26/02 | 2/27/03 | | LW | 9/1/02 | 3/1/03 |
| | India | 9/14/02 | 9/14/03 | | L&C | 10/1/02 | 3/31/03 | | LionKing | 12/25/02 | 2/03 |
| | LionKing | 12/25/02 | 2/03 | | SpaceSta | 6/1/02 | 6/1/03 | Osaka Sci | SAA | 10/1/02 | 3/30/03 |
| | SpaceSta | 4/27/02 | 4/26/03 | Mobile | GC | 12/1/02 | 12/31/03 | | SpaceSta | 4/19/02 | 4/04 |
| London ONT | Bears | 9/16/02 | 3/16/03 | | SpaceSta | 1/6/03 | 6/6/03 | | SpaceSta | 5/28/02 | 11/03 |
| | HB | 8/9/02 | 3/31/03 | | LionKing | 12/25/02 | 2/03 | Oslo | Niagara | 4/13/02 | 4/27/03 |
| London SM | LionKing | 12/25/02 | 2/03 | Monrovia Krik | Cyberwor | 1/1/01 | 12/03 | | CTPA | 4/3/02 | 4/2/03 |
| | Cyberwor | 10/20/00 | 4/19/03 | | AR | 10/11/02 | 5/10/03 | | OM | 2/5/02 | 2/28/03 |
| | E3D | 7/20/02 | 6/30/03 | | India | 10/11/02 | 4/11/03 | | OrigLife | 6/26/01 | 5/03 |
| | HB | 10/11/01 | 10/31/03 | Morelia Ram | SpaceSta | 4/19/02 | 4/18/03 | Oulu | SAA | 10/23/02 | 10/22/03 |
| Los Angeles CSC | SpaceSta | 5/28/02 | 5/27/03 | | LionKing | 12/25/02 | 2/03 | | Skydance | 7/3/02 | 7/3/03 |
| | JGWC | 10/25/02 | 3/24/03 | Moscow | LionKing | 2/1/03 | 2/03 | | Bears | 8/31/02 | 8/31/03 |
| | SpaceSta | 4/19/02 | 4/19/03 | | Everest | 4/5/02 | 5/4/03 | Paris Geo | OO | 12/20/02 | 2/28/04 |
| | T40 | 2/1/03 | 8/1/03 | | LionKing | 12/25/02 | 2/03 | | Everest | 10/1/01 | 9/30/03 |
| Los Angeles Loe | Whales | 10/25/02 | 3/31/03 | Mumbai | LS | 9/1/02 | 8/31/03 | Penrith | SAA | 3/8/02 | 3/7/03 |
| | LionKing | 12/25/02 | 2/03 | | MOE | 10/1/02 | 3/31/03 | | MOF | 11/8/96 | |
| Los Angeles NA | L&C | 9/13/02 | 2/7/03 | Munich | Dolphins | 9/30/02 | 3/31/03 | Pensacola | SU | 9/21/02 | 3/1/03 |
| | LionKing | 12/25/02 | 2/03 | | E3D | 1/15/01 | 6/30/03 | | CRA | 2/14/03 | 10/14/03 |
| Louisville | SpaceSta | 4/19/02 | 5/31/03 | | HB | 4/18/02 | 4/30/03 | Philadelphia | LionKing | 12/25/02 | 2/03 |
| | HB | 1/5/02 | | | JIAC | 2/20/03 | 8/31/03 | | SpaceSta | 6/1/02 | 5/04 |
| Lubbock | LW | 9/12/02 | 3/12/03 | Murrieta | LionKing | 12/25/02 | 2/03 | | HB | 8/1/02 | 8/1/03 |
| | ALBT | 2/14/03 | 6/14/03 | | SpaceSta | 5/28/02 | 5/27/03 | | Kilimanj | 12/1/02 | 5/31/03 |
| Lucerne | L&C | 9/5/02 | 5/31/03 | | LionKing | 12/25/02 | 2/03 | Pitea | CV | 4/6/02 | 4/10/03 |
| | SpaceSta | 11/1/02 | 2/1/03 | | Bears | 1/1/03 | 6/03 | | Everest | 9/20/02 | 9/15/03 |
| | Alaska | 2/2/02 | 6/1/03 | Myrtle Beach | LionKing | 12/25/02 | 2/03 | Pittsburgh CSC | MOE | 3/1/01 | 3/31/03 |
| | Kilimanj | 7/1/02 | 6/30/03 | | LW | 5/1/02 | 5/1/03 | | AEK | 6/28/02 | 2/20/03 |
| Madrid | OM | 9/29/02 | 3/31/03 | | OM | 3/1/02 | 2/28/03 | | CRA | 2/21/03 | 10/21/03 |
| | SU | 9/24/02 | 3/31/03 | | SOSPI | 1/31/03 | 1/31/04 | | HB | 10/1/02 | 6/26/03 |
| | CTPA | 3/15/02 | 2/28/03 | Nagasaki SM | ChanJian | 10/1/02 | 3/31/03 | Poitiers 870 3D | AlienAdv | 2/1/00 | 8/31/03 |
| | E3D | 10/26/00 | | | SAA | 10/1/02 | 3/30/03 | | OM | 1/1/02 | 2/28/03 |
| Nashville Reg | HaunCast | 6/12/02 | 6/30/03 | Nagoya OT | LionKing | 12/25/02 | 2/03 | Poitiers Imax 3D | Cyberwor | 2/1/01 | 1/06 |
| | HB | 11/6/02 | 10/31/03 | | AllAcces | 8/22/02 | 8/21/03 | | WOC | 1/1/02 | 12/04 |
| | LionKing | 12/25/02 | 2/03 | | Apollo13 | 9/20/02 | 3/20/03 | Poitiers Solido | SpaceSta | 2/1/03 | 1/31/04 |
| | SpaceSta | 11/6/02 | 11/5/03 | | E3D | 7/1/02 | 12/31/03 | | Bears | 11/1/02 | |
| Natick JF | HB | 11/6/02 | 11/5/03 | Portland | HB | 11/15/02 | 11/30/03 | Portland | L&C | 8/16/02 | 3/15/03 |
| | | | | | | | | | | | |
| | | | | | | | | | | | |
| | | | | | | | | | | | |

| Theater | Film | Open | Close | Theater | Film | Open | Close | Theater | Film | Open | Close |
|-------------------|----------|----------|----------|---------------|----------|----------|----------|-----------------|----------|----------|----------|
| | MOE | 11/2/01 | 6/15/03 | | HB | 5/20/02 | 2/28/03 | Townsville | IOTS | 7/19/02 | 7/18/03 |
| | SpaceSta | 4/19/02 | 4/19/03 | | Solarmax | 11/1/02 | 2/28/03 | | SE | 7/19/02 | 7/18/03 |
| Prague IT | LionKing | 12/25/02 | 2/03 | Sinsheim | SpaceSta | 5/9/02 | 5/8/04 | | Trex | 7/19/02 | 7/18/03 |
| Providence Imx | LionKing | 12/25/02 | 2/03 | Sioux Falls | CV | 2/1/03 | 12/31/03 | Tsuruga | S&R | 11/1/02 | 3/31/03 |
| Puebla | DIS | 9/15/02 | 3/14/03 | | Dolphins | 2/1/03 | 5/23/03 | Tulsa Cmk | India | 2/21/03 | 8/03 |
| | OO | 2/1/03 | 4/30/03 | Speyer Dome | HB | 6/6/02 | 12/31/03 | | LionKing | 12/25/02 | 2/03 |
| Quebec | AR | 2/11/03 | 9/10/03 | Speyer Imax | Extreme | 5/1/00 | | Umhlanga ISA | Kilimanj | 9/15/02 | |
| | Galapago | 10/11/02 | 10/10/03 | | MOE | 1/1/03 | 6/30/03 | | LionKing | 12/25/02 | 2/03 |
| | HaunCast | 12/13/02 | 4/30/03 | | STTM | 11/1/02 | 2/28/03 | | Whales | 9/1/02 | 3/31/03 |
| | India | 10/11/02 | 4/11/03 | Spokane | Alaska | 3/15/02 | 6/15/03 | Valencia Reg | LionKing | 12/25/02 | 2/03 |
| Raleigh Exp | JGWC | 10/4/02 | 5/29/03 | | LionKing | 12/25/02 | 2/03 | Valencia Spn | BP | 9/1/01 | 7/30/03 |
| Regina | CRA | 2/14/03 | 10/21/03 | | SpaceSta | 5/30/02 | 5/30/03 | | HB | 11/1/02 | 5/31/03 |
| | LW | 9/1/02 | 3/1/03 | Stockholm | ALBT | 9/20/02 | 9/20/03 | | LS | 11/1/02 | 5/31/03 |
| Reno Fleisch | Bears | 9/23/02 | 5/23/03 | | E3Dcc | 5/5/00 | 6/30/03 | | SpaceSta | 10/14/02 | 5/13/03 |
| | Wolves | 10/9/01 | 5/31/03 | | HB | 11/30/01 | 6/30/03 | | WABOS | 5/1/00 | 5/31/03 |
| Roanoke | HB | 10/1/02 | 5/31/03 | | JGWC | 11/29/02 | 11/28/03 | Vancouver Imx | HB | 10/11/02 | 3/31/03 |
| Rochester Cmk | India | 2/21/03 | 8/03 | | JIAC | 3/1/02 | 3/7/03 | | India | 12/25/02 | 5/03 |
| | LionKing | 12/25/02 | 2/03 | | SAA | 9/21/01 | | | SOSPI | 1/31/03 | 1/31/04 |
| Rochester MSC | MTA | 1/3/03 | 5/1/03 | | SpaceSta | 5/17/02 | | Vancouver SW | Bears | 6/29/02 | 6/03 |
| | OO | 7/4/02 | 6/30/03 | | WABOS | 10/16/02 | 10/20/03 | | SAA | 10/19/02 | 4/18/03 |
| Sacramento Imx | Horses | 8/2/02 | 2/1/03 | Sudbury | JIAC | 10/1/02 | 5/31/03 | Vantaa | AR | 2/6/03 | 2/6/04 |
| | LionKing | 12/25/02 | 2/03 | | SAA | 9/22/02 | 6/30/03 | | CV | 9/1/02 | 8/31/03 |
| | SOSPI | 1/31/03 | 1/31/04 | Sydney WBS | Alaska | 11/1/02 | | | Everest | 9/1/01 | 2/28/03 |
| | SpaceSta | 5/1/02 | 4/04 | | Bears | 2/03 | 2/04 | Victoria | India | 1/4/03 | |
| Sagamihara | HB | 10/19/02 | 5/31/03 | | CTPA | 3/14/02 | 3/04 | | JGWC | 9/20/02 | |
| Saint Augustine | LionKing | 12/25/02 | 2/03 | | HaunCast | 9/20/01 | 8/31/04 | | SAA | 3/8/02 | |
| | OO | 1/6/03 | 5/30/03 | | HB | 7/22/02 | 2/28/03 | | SpaceSta | 5/31/02 | |
| Saint Louis Arch | L&C | 5/25/02 | 5/23/03 | | Horses | 9/12/02 | | Vienna LFC | E3D | 6/7/02 | 4/10/03 |
| San Antonio 2D | Alamo | | | | MOE | 10/1/02 | 12/31/03 | | GC | 1/10/03 | 4/10/03 |
| | Apollo13 | 9/20/02 | 2/16/03 | | SAA | 10/25/01 | 4/24/04 | | HB | 6/7/02 | 4/10/03 |
| | CRA | 2/14/03 | 10/14/03 | | SOSPI | 2/13/03 | 11/30/03 | | ITD | 6/7/02 | 6/6/03 |
| | L&C | 9/6/02 | 2/15/03 | | SpaceSta | 4/19/02 | 4/04 | | OM | 10/4/02 | 3/27/03 |
| | LionKing | 12/25/02 | 2/03 | Syracuse | CTPA | 10/1/02 | 2/28/03 | | SpaceSta | 1/1/03 | 12/31/03 |
| San Antonio 3D | HaunCast | 6/7/02 | 6/30/03 | | E3Dcc | 9/14/02 | 5/31/03 | Villahermosa | STTM | 10/3/02 | 4/8/03 |
| | Trex | 1/3/03 | 1/2/04 | | LionKing | 12/25/02 | 2/03 | Virginia Beach | DIS | 9/15/02 | 3/15/03 |
| San Diego NHM | OO | 3/31/01 | 12/31/03 | Taejon Earth | AIWC | 4/1/02 | 3/31/03 | | JIAC | 9/1/01 | 3/1/03 |
| | Wolves | 2/1/03 | 5/27/03 | Taichung NMNS | HB | 7/1/02 | 7/31/03 | | LionKing | 12/25/02 | 2/03 |
| San Diego RHF | AJ | 10/5/01 | 6/30/03 | | OrigLife | 1/20/03 | | | Whales | 1/3/03 | 3/31/03 |
| | CRA | 2/14/03 | 10/14/03 | Taipei AM | AlienAdv | 6/16/02 | 6/15/03 | Warsaw IT | Dolphins | 10/31/02 | 5/31/03 |
| | JGWC | 11/15/02 | 5/14/03 | | HB | 5/1/02 | 5/10/03 | | Galapago | 7/12/02 | |
| | L&C | 8/2/02 | 2/27/03 | | L5 | 1/15/03 | 1/14/04 | | JIAC | 12/1/02 | 7/30/03 |
| | MOE | 11/1/01 | 6/30/03 | | Solarmax | 3/1/01 | 6/28/03 | | LionKing | 12/25/02 | 2/03 |
| | SpaceSta | 5/17/02 | 2/03 | Taipei MCRC | India | 7/1/02 | 7/1/03 | | SpaceSta | 9/1/02 | 8/31/03 |
| San Francisco Loe | LionKing | 12/25/02 | 2/03 | | OO | 1/1/03 | 12/31/03 | | Whales | 12/31/02 | 6/30/03 |
| San Jose | BP | 10/3/02 | 5/3/03 | Tampa Cha | LionKing | 12/25/02 | 2/03 | Washington NASM | Apollo13 | 10/25/02 | |
| | HB | 11/6/02 | 10/31/03 | Tampa MOSI | CRA | 2/14/03 | 10/14/03 | | SpaceSta | 4/17/02 | |
| | LionKing | 12/25/02 | 2/03 | | JGWC | 11/22/02 | 5/21/03 | | SU | 9/18/02 | |
| | MTM | 10/3/02 | 5/3/03 | | LionKing | 12/25/02 | 2/03 | | TF | 7/1/76 | |
| | SpaceSta | 10/3/02 | 5/1/03 | Taranto | BP | 6/22/02 | 6/21/03 | Washington NMNH | Galapago | 10/27/99 | |
| San Simeon | HCBTD | 8/17/96 | | | LionKing | 12/25/02 | 2/03 | | L&C | 9/20/02 | 4/1/03 |
| Sandy | L&C | 6/7/02 | 6/6/03 | | LS | 6/30/02 | 6/19/03 | West Nyack Imx | Horses | 8/9/02 | 2/8/03 |
| | LionKing | 12/25/02 | 2/03 | Tel Aviv NL | Everest | 11/26/02 | 11/25/04 | | L&C | 2/6/03 | 7/4/03 |
| Seattle Dome | Bears | 11/25/02 | 11/25/03 | Tempe Imx | LionKing | 12/25/02 | 2/03 | | LionKing | 12/25/02 | 2/03 |
| | Dolphins | 5/25/02 | 5/24/03 | | SOSPI | 1/31/03 | 1/31/04 | | SpaceSta | 5/1/02 | 4/04 |
| | Extreme | 5/24/02 | 5/24/03 | | SpaceSta | 5/1/02 | 4/04 | Winnipeg | CRA | 2/14/03 | 10/14/03 |
| Seattle PSC 1 | Apollo13 | 9/20/02 | 8/16/03 | Tianjin | GC | 2/1/03 | 1/31/04 | | LionKing | 12/25/02 | 2/03 |
| | L&C | 9/2/02 | 6/30/03 | Tijuana | HB | 8/17/02 | 8/31/03 | | SpaceSta | 10/13/02 | |
| Seattle PSC 2 | LionKing | 12/25/02 | 2/03 | | JIAC | 10/5/02 | 4/4/03 | Woodbridge FP | SpaceSta | 4/26/02 | 4/25/05 |
| | SpaceSta | 5/17/02 | 5/04 | | OO | 10/18/01 | 12/31/03 | Woodridge Cmk | LionKing | 12/25/02 | 2/03 |
| Sedona | LionKing | 12/25/02 | 2/03 | Tokyo Sei | LionKing | 12/25/02 | 2/03 | Wuerzburg | Dolphins | 12/1/02 | 11/30/03 |
| | Sedona | 3/28/98 | 12/31/03 | | SAA | 10/1/02 | 3/30/03 | | HaunCast | 12/1/01 | 5/31/03 |
| Seoul | GC | 12/21/02 | 6/21/03 | | SpaceSta | 4/25/02 | 4/30/04 | | HB | 9/27/02 | 2/28/03 |
| Shanghai Dome | GC | 1/31/03 | 1/30/04 | Tokyo TSC | SAA | 11/2/02 | 4/30/03 | | India | 12/6/02 | 5/03 |
| Shreveport | JGWC | 11/16/02 | 5/14/03 | Toronto FP | SpaceSta | 10/18/02 | 10/17/03 | | STTM | 12/13/00 | 2/28/03 |
| | L&C | 9/1/02 | 8/31/03 | Toronto OP | Africa | 9/23/02 | 6/15/03 | | UGS | 7/1/02 | 7/21/03 |
| | SpaceSta | 7/1/02 | 6/30/03 | | ALBT | 5/18/02 | 11/30/03 | Xalapa | HB | 12/1/02 | 12/31/03 |
| Singapore DC | AlienAdv | 5/1/02 | 4/30/03 | | MOE | 9/2/02 | 6/30/03 | Yellowstone | Bears | 6/1/02 | 6/1/03 |
| | Niagara | 9/1/02 | 8/31/03 | Toronto OSC | HB | 10/12/01 | | | L&C | 6/15/02 | 6/14/03 |
| | OnGuard | 2/13/99 | 12/03 | | JGWC | 5/10/02 | | Yokohama SC | CTPA | 3/23/02 | 3/22/03 |
| Singapore GV | LionKing | 12/25/02 | 2/03 | | SAA | 1/17/03 | | Zion | ZC | 5/24/94 | |
| Singapore SC | AR | 1/4/03 | 7/4/03 | | SpaceSta | 10/18/02 | | | | | |

Key to Film Abbreviations

| Film | Title | Year | Dist | Film | Title | Year | Dist |
|----------|---------------------------------------|------|---------|----------|--|------|---------|
| AEK | Africa's Elephant Kingdom | 1998 | IMAX | Niagara | Niagara | 1987 | DCI |
| Africa | Africa: the Serengeti | 1994 | HMNS | OM | Ocean Men | 2001 | nWP |
| AIWC | Adventures in Wild California | 2000 | MFF | OnGuard | On Guard | 1999 | unk |
| AJ | Amazing Journeys | 1999 | HMNS | OO | Ocean Oasis | 2000 | SFI |
| Alamo | Alamo: The Price of Freedom | 1988 | MFF | OrigLife | Origins of Life | 2001 | BFI |
| Alaska | Alaska: Spirit of the Wild | 1997 | HMNS | OW3D | Ocean Wonderland 3D | 2003 | 3D 3DEL |
| ALBT | Australia: Land Beyond Time | 2002 | HMNS | Ozarks | Ozarks: Legacy and Legend (aka Fiddle) | 1993 | IMAX |
| AlienAdv | Alien Adventure | 1999 | 3D nWP | Pulse | Pulse: A Stomp Odyssey | 2002 | GSF |
| AllAcces | All Access | 2001 | IMAX | ROF | Ring of Fire | 1991 | SMM |
| Amazon | Amazon | 1997 | MFF | S&R | Siegfried and Roy: The Magic Box | 1999 | 3D IMAX |
| Antarc | Antarctica | 1991 | MSI | SAA | Shackleton's Antarctic Adventure | 2001 | WGBH |
| Apollo13 | Apollo 13: The IMAX Experience | 2002 | IMAX | SE | Special Effects | 1996 | IMAX |
| AR | Adrenaline Rush | 2002 | GSF | Sedona | Sedona: The Spirit of Wonder | 1998 | unk |
| ATSOT | Across the Sea of Time | 1995 | 3D SPC | Skydance | Skydance | 2002 | AC |
| Bears | Bears | 2001 | NWF | SOA | Spirit of American | 1999 | unk |
| BP | Blue Planet | 1990 | IMAX | Solarmax | Solarmax | 2000 | MSI |
| CDS | Cirque du Soleil: Journey of Man | 1999 | 3D SPC | SOSPI | SOS Planet | 2002 | 3D nWP |
| ChanJian | Chang Jiang: The Great River of China | 1999 | DTI | SpaceSta | Space Station | 2002 | 3D IMAX |
| CRA | Coral Reef Adventure | 2003 | MFF | STTM | Ski to the Max | 2000 | WBF |
| CTPA | China: The Panda Adventure | 2001 | IMAX | SU | Straight Up: Helicopters in Action | 2002 | SKF |
| CV | Cosmic Voyage | 1996 | IMAX | T40 | Titanica (short) | 1992 | IMAX |
| Cyberwor | Cyberworld 3D | 2000 | 3D IMAX | T90 | Titanica (long) | 1992 | IMAX |
| DIS | Destiny in Space | 1993 | IMAX | TBAA | To Be An Astronaut | 1992 | DCI |
| Discov | Discoverers, The | 1993 | MFF | TF | To Fly! | 1976 | MFF |
| Dolphins | Dolphins | 2000 | MFF | Trex | T-Rex: Back to the Cretaceous | 1998 | 3D IMAX |
| E3D | Encounter in the Third Dimension | 1999 | 3D nWP | UGs | Ultimate G's: Zac's Flying Dream | 2000 | 3D GSF |
| E3Dcc | Enc. in the Third Dim. (ColorCode 3D) | 2000 | nWP | WABOS | We Are Born of Stars | 1985 | 3D IMAX |
| EMSH | Eruption of Mount St. Helens | 1980 | DCI | Whales | Whales | 1996 | DCI |
| Everest | Everest | 1998 | MFF | WOC | Wings of Courage | 1994 | 3D SPC |
| Extreme | Extreme | 1999 | EP | Wolves | Wolves | 1999 | NWF |
| FOK | Fires of Kuwait | 1992 | IMAX | Yell | Yellowstone | 1994 | DCI |
| Galapago | Galapagos | 1999 | 3D IMAX | ZC | Zion Canyon | 1994 | WCPI |
| GC | Grand Canyon: The Hidden Secrets | 1985 | DCI | | | | |
| HaunCast | Haunted Castle | 2001 | 3D nWP | | | | |
| HB | Human Body, The | 2001 | nWP | | | | |
| HCBTD | Hearst Castle: Building the Dream | 1996 | DCI | | | | |
| HH | Hidden Hawaii | 1992 | DCI | | | | |
| Horses | Horses: The Story of Equus | 2002 | IMAX | | | | |
| India | India: Kingdom of the Tiger | 2002 | NWF | | | | |
| IOTS | Island of the Sharks | 1999 | IMAX | | | | |
| ITD | Into the Deep | 1994 | 3D IMAX | | | | |
| JGWC | Jane Goodall's Wild Chimpanzees | 2002 | SMM | | | | |
| JIAC | Journey into Amazing Caves | 2001 | MFF | | | | |
| Kilimanj | Kilimanjaro: To The Roof of Africa | 2002 | HMNS | | | | |
| L&C | Lewis and Clark | 2002 | DCI | | | | |
| L5 | L5: First City in Space | 1996 | 3D IMAX | | | | |
| LionKing | Lion King, The | 2002 | BVP | | | | |
| LOLL | Legend of Loch Lomond, The | 2002 | SKF | | | | |
| LS | Living Sea, The | 1994 | MFF | | | | |
| LW | Lost Worlds: Life in the Balance | 2001 | PCI | | | | |
| MJTMM | Michael Jordan To the Max | 2000 | GSF | | | | |
| MOE | Mysteries of Egypt | 1998 | DCI | | | | |
| MOF | Magic of Flight | 1997 | MFF | | | | |
| MOTM | Mystery of the Maya | 1995 | BFI | | | | |
| MTA | Mark Twain's America | 1998 | 3D SPC | | | | |
| MTM | Mission to Mir | 1997 | IMAX | | | | |

February 2003 Bookings Count

| # Film | # Film | # Film | # Film | # Film |
|--------------|------------|------------|------------|------------|
| 102 LionKing | 10 Whales | 5 BP | 2 HH | 1 LOLL |
| 89 SpaceSta | 9 CTPA | 5 CV | 2 L5 | 1 MJTMM |
| 49 HB | 9 E3D | 5 Galapago | 2 MOF | 1 MOTM |
| 32 L&C | 9 JIAC | 5 UGs | 2 MTM | 1 MTA |
| 30 MOE | 8 AlienAdv | 4 AEK | 2 Niagara | 1 OnGuard |
| 18 HaunCast | 8 Everest | 4 Alaska | 2 OrigLife | 1 Ozarks |
| 17 SAA | 8 ITD | 4 DIS | 2 OW3D | 1 Pulse |
| 16 CRA | 8 LW | 4 STTM | 2 T40 | 1 ROF |
| 16 JGWC | 8 SU | 3 Africa | 2 WABOS | 1 S&R |
| 13 GC | 7 AR | 3 AIWC | 2 WOC | 1 SE |
| 13 India | 7 LS | 3 AJ | 2 Yell | 1 Sedona |
| 13 SOSPI | 7 OM | 3 IOTS | 1 Alamo | 1 Skydance |
| 12 Bears | 7 Solarmax | 3 TBAA | 1 Amazon | 1 SOA |
| 12 OO | 7 Trex | 3 Wolves | 1 ChanJian | 1 T90 |
| 11 Dolphins | 6 E3Dcc | 2 AllAcces | 1 Discov | 1 TF |
| 10 ALBT | 6 Extreme | 2 Antarc | 1 EMSH | 1 ZC |
| 10 Apollo13 | 6 Horses | 2 ATSOT | 1 FOK | |
| 10 Cyberwor | 6 Kilimanj | 2 CDS | 1 HCBTD | |

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Distributors' abbreviations are listed in **bold**.

| | | | | | |
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Classified Ads

POSITIONS SOUGHT

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Large-format industry professional with ten years' experience. I am looking for a challenging position as a theater director or other position managing 15/70 systems and theaters. I am also available for consulting.

I have been responsible for building, operating, and maintaining multiple large-format theaters. My responsibilities have included negotiating film exhibition and hardware maintenance contracts, overseeing construction, consulting, and supervising technical operations.

I'm proficient in the operation of many projection systems including IMAX 2D and 3D GT. Also Mark 1, QTRU, Sonics PSE, DTAC and various dubbers. Additional systems experience includes Iwerks 15/70 equipment and all ancillary systems.

I am willing to relocate worldwide. My current résumé is available upon request. Please contact John Moon at: JohnatI-MAX@aol.com or call 702-648-2554.

Experienced IMAX Senior Projectionist

Experienced IMAX SR projectionist, 2 1/2 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced and self-taught on all facets of the DTAC system, troubleshooting the system and Sonic systems. Experience with rectifiers and exhaust fan systems. Fully experienced on Hobart 3D glass-washing units, inventory control on 3D glasses, and maintaining records.

Experience with Showtime Laser and Intelligent Light systems (Technobeams), Avolite, and Azure 2000 board. Experience with 35mm

projection (manual), assembly/disassembly of films/trailers. Experience on Dolby A units.

Trained as an Audio Engineer (Graduate of Trebas Institute, Toronto), experience in staging, lighting, set construction, sound design, and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/promotional ideas abound. Willing to learn any IMAX system. Willing to learn/work with any IMAX/LF film production, post production, or any other companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I work with. Team player. More than 12 years of combined experiences. Canadian resident, willing to re-locate anywhere. Contact Bill Killough, imaxguy@sympatico.ca

POSITIONS OPEN

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SHORTS

LF world memorializes *Columbia*

In days following the loss of the Space Shuttle *Columbia* on Feb. 1, the LF industry memorialized the sacrifice of the crew of five men and two women with special announcements and slides preceding shows of *Space Station* and other space films.

At museums such as the Smithsonian's **National Air and Space Museum** in Washington, DC, people gathered to watch news coverage and to pay homage to the astronauts.

Although there was some discussion about whether theaters should stop showing the films, most felt that continuing was the most appropriate tribute to the crew and their families. *Space Station* is playing in more than 90 theaters this month.

The seven *Columbia* astronauts were not involved in making the film, nor do any of them appear in that or other space films.

Space Station producer **Toni Myers** and cinematographer **James Neihouse** attended the official memorial service for the astronauts in Houston.

Dench, Neeson narrate LF films

Academy-Award® winner **Dame Judi Dench** is narrating **Principal Large Format's** *Bugs!* and **Liam Neeson** has returned to the mike to narrate **MacGillivray Freeman Films' Coral Reef Adventure**.

Bugs!, which premieres in March in Washington, DC, and Bristol, England, is Dench's first LF project.

Neeson previously provided voice talent for MFF's *Everest* and *Journey Into Amazing Caves*. *Coral Reef Adventure* opens this month (see *Premiering This Month* on page 13.)

"RPG West" has 15/70 theater

RPG Productions has opened a new production, distribution, and quality-control facility that includes a 21-seat screening room with 15/70, 8/70, and 5/70 projection capabilities. Dubbed "RPG West" (it is four blocks west of the company's main offices in Burbank, CA), the new facility is equipped with a 7 kW

Cinema Development Company 15/70 rolling-loop projector and a **ShowPerfect** 5- and 8-perf 70mm combination projector. The screen is about 16 x 20 feet (4.8 x 6 m). The six-channel sound system uses JBL speakers, and can play back from 35mm mag film, DA-88, and DTS discs.

RPG uses the 3,600-square-foot (330-square-meter) building, which became fully operational last fall, for post produc-



Dame Judi Dench narrating *Bugs!*

tion of LF films and for quality control of new and used LF release prints. Recent projects include *The Lion King*, *SOS Planet*, and *Lewis & Clark: Great Adventure West*.

Ford Museum to change name

The **Henry Ford Museum & Greenfield Village** will change its name later this year to **The Henry Ford: America's Greatest History Attraction**. The 74-year-old facility consists of five different attractions — the Henry Ford Museum, Greenfield Village (a re-creation of a historical American "town that never was"), the Benson Ford Research Center, the Ford Rouge Factory Tour, and the **IMAX Theatre** — and the name change is intended to create "a much more understandable institution with multi-venues," according to president **Steve Hamp**.

The change will go into effect in June,

when the Greenfield Village reopens after an extensive renovation project.

NASM IMAX keeps sponsors' name

The Board of Regents of the **Smithsonian Institution** has decided not to restore the name of aviation pioneer **Samuel P. Langley** to the IMAX theater at the **National Air and Space Museum**. The theater, which had borne Langley's name from opening day in 1976, was renamed for **Lockheed Martin Corporation** last year, after the company made a US\$10 million donation.

Last fall, two members of the House Appropriations Committee questioned the propriety of the name change and asked the institution to review its procedures for accepting corporate gifts. (See *Shorts*, *LFX* September 2002.) In response, the regents will now review all gifts of \$1 million or more, and the secretary of the institution must approve gifts of \$5 million or more that include naming or renaming spaces or programs of the 15-museum complex. The board also informed the congressmen that NASM will rename its Gallery of Early Flight for Langley, who was the Smithsonian's third secretary.

LF Meeting at new LA studio

Reported by **Marty Shindler**

On Jan. 22, Southern California members of the LF and themed entertainment industries gathered at **Los Angeles Center Studios** in downtown Los Angeles. The facility is one of the newest production facilities in L.A., with six 18,000-square-foot audience-rated soundstages. **nWave Pictures** is currently using one of the soundstages to shoot live action scenes for *Encounter in the Third Dimension 2*.

The evening, organized by **Cindy Aylward** and **Roberta Perry**, included presentation of a 9½-minute segment of *nWave's PandaVision*, an attraction film in HD3D for the Aquarium of the Pacific in Long Beach, CA.

The evening's sponsors included L.A. Center Studios, nWave, Panasonic, and Edwards Technologies, Inc.